

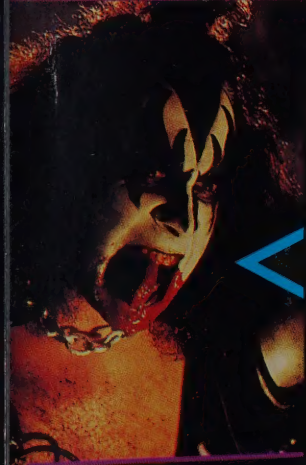
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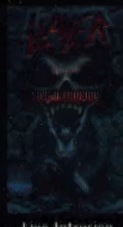
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GREEN DAY TILL WE DIE!

Now that Green Day has made it big, everyone is so pissed off. Well, get over it. The same thing is now happening with Bush. Both bands are so good looking compared to Pantera, White Zombie and Korn. Green Day and Bush can really rock, so keep putting them in your magazine.

Eric Stone,
Ft. Worth, TX

This is to all the people who are already sick of Green Day I don't know what your problem is but stop it! All you people who think Stone Temple Pilots can kick Green Day's butt are crazy. There is just no comparison. That Amber chick should get her head on straight because she doesn't know what she's talking about. In terms of record sales, it's obvious that Green Day sells more records than Stone Temple Pilots. So who really kicks butt here? Think about it.

Hannah,
Ft. Washington, MD

FIRST-TIME READER

I read **Hit Parader** for the first time recently and thought you guys really kick butt! I had heard of your magazine from some of the older kids at school. Now that I have it, I will know everything there is to know about today's music. I really loved the Bush piece the best. Gavin is so cool, isn't he? **Hit Parader** is such a cool magazine. I'm sorry I didn't discover it sooner. Keep on rockin' man!

Always,
Rebecca



GWAR IS GREAT!

I would really appreciate it to see more stories in **Hit Parader** on my favorite band, Gwar. They are the coolest, most disgusting band I have ever seen. I'm sure other fans agree with me that they are so under appreciated. It makes me so sick. I'm counting on you to kick butt with Gwar— not only with album and concert reviews, but with lots of articles and photos. **Hit Parader**, I know I can count on you, because you guys know how to really rock!

A loyal slave of Gwar

POSERS BEWARE!

I hate you disgusting posers. You make me sick. Why don't you get a life! I hate posers. You wannabes think you are so vogue, don't you? Just because you like Green Day that's supposed to make you cool. If you knew anything about what cool music really is, you'd be listening to Rancid, Sponge or the Offspring. So please **Hit Parader**, no more Green Day stories. Life's too short to be a poser. Do something original with your life. Be your own person.

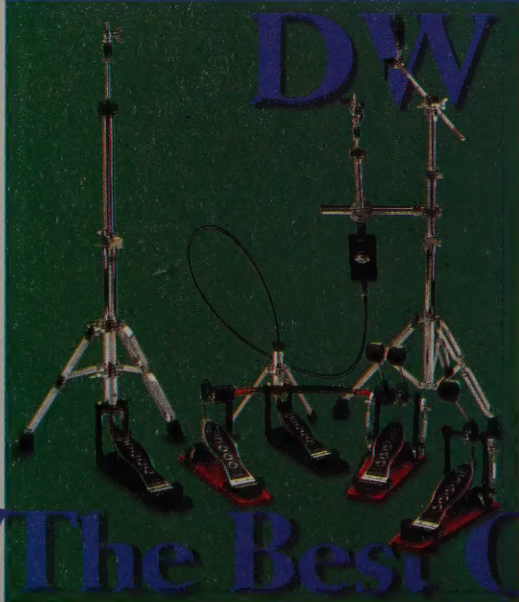
Posers suck,
Chris

MISSING THE RED HOT CHILI PEPPERS?

Okay **Hit Parader**, what gives here? Where are you hiding the Red Hot Chili Peppers? They must be behind all those stupid Green Day and Offspring articles! We RHCP fans have had enough. Not only do they play great music, they are so totally cool. I do appreciate the teeny coverage you have given Anthony and Chad and the even less coverage on Flea and Dave. So Dave is new and we need to see more on him too. What more can I say about Flea? Pay attention to him. It's time to stop hiding the RHCP and put them in each and every issue. Why don't you start hiding Billie Joe and Dexter? Now that would be a change.

Warped and proud of it,
Lindsay

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The Best Of Both Worlds.



Bush: Too cute?

BUSH RULES!

I am a big Bush fan. I love all their songs and have seen them live twice. What an awesome band! Please put more articles in **Hit Parader** on them. I buy your magazine every month looking for anything on Bush. Gavin is so cute! He's better looking than that dopey Billie Joe. I hope you do a full issue on Bush because they deserve it!

**#1 Bush Fan,
Annemarie S.**

I am a long-time reader of **Hit Parader** and especially appreciate reading the we Read Your Mail" column. I find the letters by over-obsessed fans hilarious, especially those Pearl Jam and Nirvana freaks. Give me a break with your "I love so and so because he's so great or I can relate to his music." Don't you think it is impossible to love someone you've never gotten to know on a personal level. All you love-sick diehard fans should step into reality for a moment! There are flaws in people, and rock stars are no exception. There's no such thing as the best rock band in the world. I know what I am talking about, because I have been there before.

**A rock fan that knows better,
Brad Hodges**

HIGH VOLTAGE ROCK

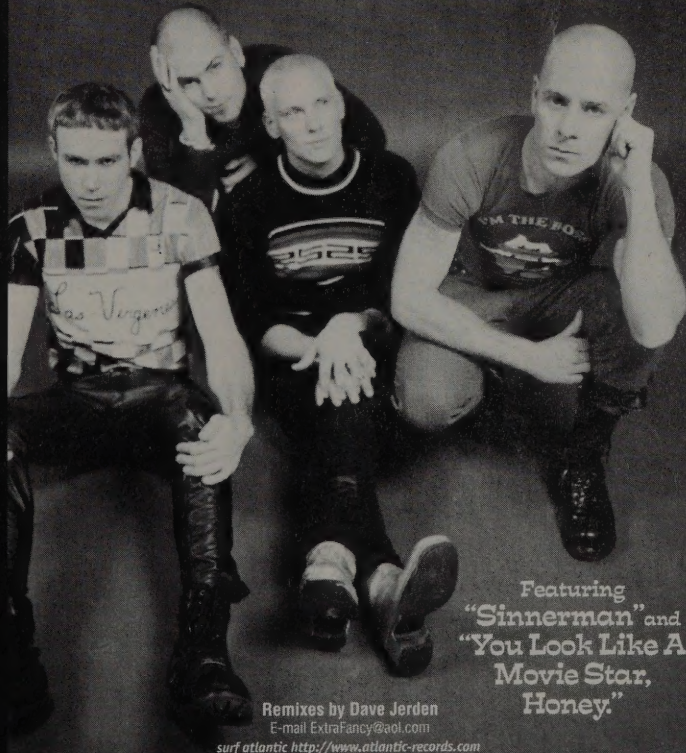
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Frehley Ace	Second Sighting	\$23.10
Frehley Ace	Live Plus One	\$23.10
Frehley Ace	Frehley's Comet	\$21.45
Green Day	Brain Stow/Jaded	\$13.20
	4 trx-previously unreleased non-album tracks, "Do Da Da" & "Good Riddance", and "Brain Stew", "Jaded"	
Helloween	The Time of the Oath	\$29.70
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Hootie & the Blowfish	Cracked Rear View	\$44.55
	Japanese pressing, live rare non-album B-Sides as Bonus tracks, "Fine Line", "I Go Blind", "Almost Home", "Where were you", and "Use Me"	
Kiss	MTV Unplugged	\$41.25
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guys are missing the point. It's time you take some serious pointers from the best band of all time—AC/DC. You think all their songs sound-alike, or they are to heavy to listen too. Or my favorite, the guys in AC/DC are as old as my mom and dad. So what! You jack offs don't know the first thing about making music. You think by changing the style every other minute like Nirvana is going to bring you long-term success? There's no denying that AC/DC has had their own sound and kept it intact for over 15 years, and their following only gets stronger every year. I'm proud to be an AC/DC fan because they have given rock music so much over the years and have never buckled under pressure to keep up with any disposable music trend. More power—high voltage power to them!

Ches Sharp
Ontario, Canada



Hole: Well named.

HATES HOLE

There's a band that shouldn't even be considered a band. I'm talking about that pathetic excuse for making music—Hole. For starters, they have the most generic sounding lyrics of any band I have ever heard. What's even worse, you little freaks think they rock so well. What kind of name is Hole anyway? Have you ever thought about that? Is it because Courtney Love has a fat hole in her head or is it because they suck so bad, they should crawl into a hole? Love thinks she's some big rock star that should be worshiped. But she's dead wrong. Hole are the biggest Nirvana wannabes I have ever seen. Come on rock fans, see the light.

Hole sucks!
Boulder, CO

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FRONT PAGES: THE INSIDE SCOOP!

THE INSIDE SCOOP: By now it's no secret to anyone who's been living outside of a Bolivian coal mine that Kiss are undertaking a full-scale, full-makeup, no-holds-barred reunion tour this fall. But what you probably *didn't* know was that up until March (after Paul, Gene, Peter and Ace made their "surprise" appearance at the Grammy Awards) it was still by no means a certainty that the tour would actually take place. Simmons and Stanley, in particular, were concerned that not enough "heat" about the event was filtering through the rock wires, and their attitude was that if the tour wasn't *the* rock event of the fall, they didn't want to do it. But after learning that such bands as Metallica, U2 and Guns N' Roses (all of whom were rumored to be undertaking fall tours) were not going to be direct

hobby to him—a welcome break from the rigors of the rock and roll lifestyle—with his albums selling less and less (at least in the States—he's bigger than ever in Europe and Asia) now may be the time to put the Bon Jovi music machine on hiatus for about a year and give the movie world a major spin.

JUST THINKING: What kind of groupies does Marilyn Manson get on the road?

CAN IT BE TRUE?: We keep hearing reports that Alice In Chains are finally going to get back on the road. Apparently not only were the health problems of vocalist Layne Staley holding them back, but cer-



Aerosmith: Changes promised on their new album.

competition, the Kissters put the reunion wheels in motion.

TOP SECRET: Which notoriously unpredictable rock superstar has been worrying his closest confidants by becoming even less predictable than ever? While those in-the-know feel this is just the star's attempt at grasping at some always-needed attention, others believe this kind of behavior could be the nail that drives the coffin into his still-flourishing career.

TOO HOT TO HANDLE?: Apparently certain members of Soundgarden's entourage have ticked off certain members of Metallica's entourage as the bands tour together as part of this year's Lollapalooza extravaganza. While, to the best of our knowledge, the group members themselves hold only the highest regard for one another, certain remarks about set lengths and lighting rigs have gone back and forth between the group's camps causing, shall we say, a bit of unneeded friction to develop.

ROCK QUIZ: What was the Stone Temple Pilots' original name? They were going to use it until an old blues man said he owned the rights to this moniker. (Answer at bottom of page.)

ON THE OUTS? Inside sources tell us that long-time rock star Jon Bon Jovi is seriously considering curtailing his musical career for a full-time shot at Hollywood. While Jon insists that acting is still just a

tain legal ramifications of touring out-of-state brought on by the singer's admitted drug problems were causing their unforeseen problems. Apparently the band's handlers have now cleared the way for the group to hit the road for the first time in over two years...if Staley feels up to it.

DID YOU KNOW/ DO YOU CARE?: Aerosmith have completed work on their debut disc for Sony Music (actually it's their return to Sony after a decade-long absence, but who's counting?) Expect the still-untitled album by late summer.

ONE IN THE BUSH: Every band should have the kind of problem Bush is facing. With their debut album, **Sixteen Stone**, continuing to sell impressively (the disc is now nearing the four million unit mark) and demand for the group's services as an arena headliner reaching a fever pitch, the band's label must decide when and if to release the group's already-completed second album. While the original plan was to have this new disc in stores by late spring, it now appears that no new Bush music will reach our ears before the fall.

ROCK QUIZ ANSWER:

The Stone Temple Pilots were originally going to call themselves Mighty Joe Young.

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ROOTS

BY BOBBY NASH

Each issue, Hit Parader journeys back in time to learn about the formative years of a rock celebrity. This month's time traveler is Pearl Jam's quixotic frontman, Eddie Vedder.

Eddie Vedder has become one of the most controversial and intriguing rock figures of the last 20 years— despite every effort on his part to avoid just such a fate. He may have an image as a morose, self-absorbed figure, but that didn't stop him from dropping by the set of **Late Show With David Letterman** last February to take part in a musical/comedy skit right along with Dave. While such a move may have seemed totally out-of-character to some Pearl Jam watchers, others who know Vedder will insist that this is actually just an average guy who still often feels trapped by the stardom his talent has created.

Deep down in his heart, despite his love for both his band and his music, Pearl Jam's charismatic vocalist would probably prefer to be catchin' a wave to just about anything else in life. In fact, it has become a staple story in the Vedder Legend that back in 1992 Vedder was "hangin' ten" at the moment his surfing bud, current Pearl Jam drummer Jack Irons, received a call from P.J. guitarist Stone Gossard requesting that Eddie come up and audition for the band. Well, truth may be stranger than fiction, but once Pearl Jam managed to get Vedder onto dry land, they knew they had found the man they'd been looking for.

"I was the last guy to join the band," Vedder said. "I worked on a tape with Jack Irons, and on that tape we had songs like *Alive*. I sent it to Stone because I heard the band was looking for a singer. Before I knew it, I was up in Seattle and being asked to sing on the *Temple Of The Dog* record. It was really kind of hard for me to believe. Two years before that I was just a kid who loved rock and roll, who'd try to sneak up front at whatever show was in town. Now I was being asked to be part of Pearl Jam, a really amazing band."

Despite the incredible success he's enjoyed with Pearl Jam, and his well-documented attitude as a somewhat

moody and occasionally unpredictable personality, Vedder insists that his relationship with the fans is still of paramount importance. In fact, with much of Pearl Jam's notoriety during the last two years coming from their on-going "war" with TicketMaster rather than from either releasing a new album or touring the U.S., Vedder's desire to "make sure the fans get a fair deal" has been made more and more apparent. While he hasn't been able to reach-out-and-touch his State-side following over the last two years (except for the band's brief, five-show tour during the summer of '95), Vedder still longs for that up-close-and-

of a band you've got to have that kind of energy every night."

Now, as Pearl Jam continues work on their oft-delayed new album—a disc that will follow in the noble traditions established by its multi-platinum predecessors, **Ten**, **Vs.**, and **Vitalogy**—Vedder knows that a new set of pressures may soon envelope the band. While their success over the last five years virtually guarantees the Jammers the kind of artistic autonomy most bands can only dream about, their chart-topping achievements will also bring increased focus upon the band's next work. Many will wonder if Vedder and his boys can continue on their jour-

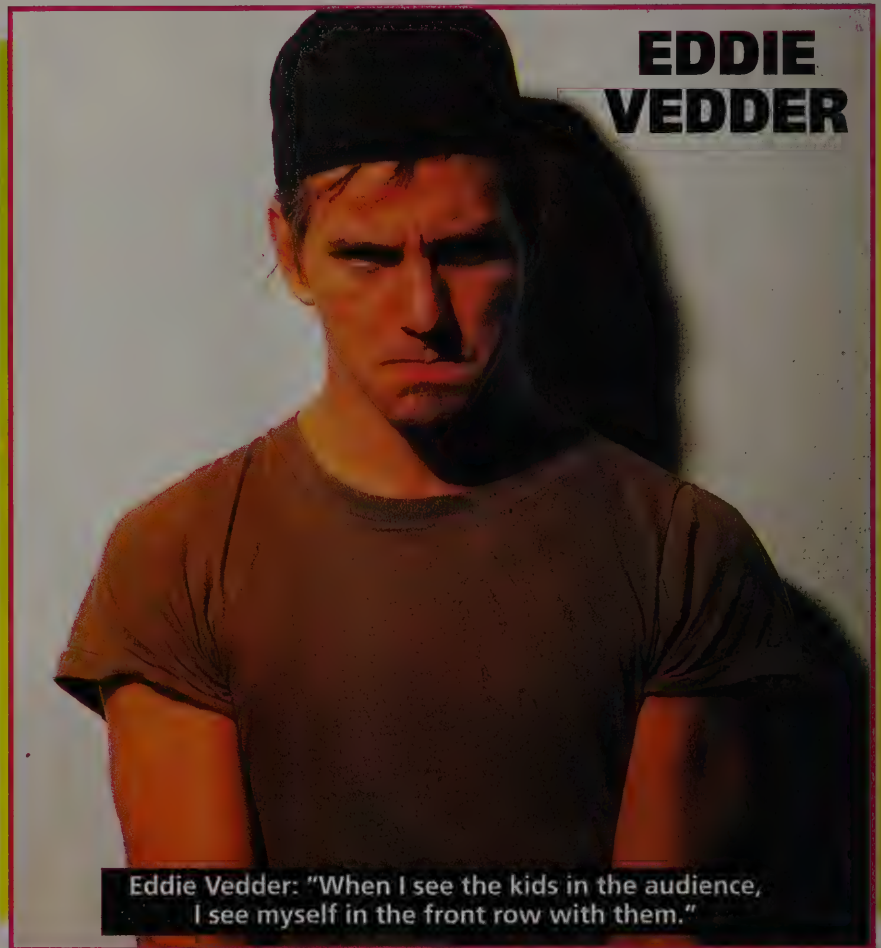


PHOTO: MICHAEL JOHANSSON/MALLUK

personal feel that only a live audience can provide.

"When I see the kids in the audience, I still see myself out there in the front row with them," he said. "I'm the one up on stage, with the room to move around and the voice to sing. I take what I do very seriously—there's a responsibility tied in with being up there. I sense their need, and I share it with them. If that means jumping down among them to add a little physical drama to the proceedings, that's what I'll do. The only problem I have is that I've learned the hard way that I've got to maintain my stamina. When I went to shows, it was a release, then I left. When you're a part

ney as the most important and successful band of the decade; others will look closely to see if cracks have already begun to appear in the group's musical armor. But for his part, Vedder refuses to even acknowledge the fact that he is a Star—and that Pearl Jam is the single most influential group of their era.

"I can't even consider anything beyond this band," he said. "If people want to make us bigger than we are, that's their problem not ours. We're not gonna get caught up in anything else—there's no reason to. We know enough about this business to understand what can happen. We're having too much fun to let that happen."

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HIT THE DECK

BY MICHAEL SEARLE
EDITOR, INQUEST MAGAZINE

I always thought Poker was stupid, but I loved *Hearts and Spades*. Luck of the draw just isn't for me, but give me some strategy and a handful of face cards and I'm set. If you're a card lover, if you enjoy anything from a round of *Uno* to a sitting of *500 Rummy*, collectible card games really are something you should give a try. Sure, some of the CCG rules make a Bridge diagram look like a Family Circus cartoon—and there certainly are a slew of games out there—but the reward is definitely worth the trouble. What more can you ask for than entertainment, friendly gatherings, and brain games? OK, so I've just hammered you over the head with a CCG pep talk. (There's a lot of good stuff out there—I was excited.) Maybe I've convinced a few of you to go out, pick up some cards, and start shuffling. Or maybe I've actually got you interested enough to see what we've got on tap this time around...

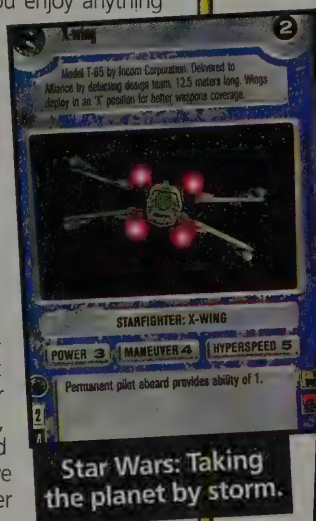
• **Mirage.** No, it's not just another trick of the early summer heat—*Magic's* got a new set heading our way this fall. In the tradition of *Ice Age*, *Mirage* will be a stand-alone expansion of over 300 cards, new rule variants and a special series of collectible cards (what exactly that means, WotC ain't saying yet). The locale this time? Dominaria's equator: the tropical world of Jamuraa. Cross your fingers for piranhas and dinosaurs.

• Speaking of cute li'l prehistoric reptiles, **Dino Hunt's** a brand-new CCG from Steve Jackson Games where players compete to bring dinosaurs from the past into the present. Interesting enough, the nonprofit Dinosaur Society is reviewing all the scientific information on the cards to ensure accuracy. Look for it to debut at GenCon in August.

• In other *Magic: The Gathering* news, Michael Loconto, a 26-year-old social worker from Grafton, Mass., is the \$12,000 winner of the first **Magic Professional Tourna-**

ment. More than 350 players from 18 countries took part in the New York tournament back in February. Four more pro tournaments are planned for the remainder of the year.

• Late spring's two biggest stars should be Wizards of the Coast's cyberpunk CCG **Netrunner** and Topps' **Killer Instinct**, the combat-oriented slugfest based on the ever-popular arcade and video game. *Magic* creator Richard Garfield's the primary designer on *Netrunner* so bank on another unique, challenging game system, as different as Garfield's second game, *Vampire*, was to his first, *Magic*. With tons of killer combos and special character moves, look



Star Wars: Taking the planet by storm.



Guardians: Their second expansion set is now out.

for *Killer Instinct* to be loads of blood-lustin' fun. You know, like that *Rage* game.

• Decipher's **Star Wars** has been taking the planet by storm, so it's no small wonder that they've got a full plate planned for the coming year. The first several sets will be based on the actual movies, with *A New Hope* scheduled for June or July. In addition to the expected sets, Decipher has added a special *Shadows of the Empire* set which explore the time between "The Empire Strikes Back" and "Return of the Jedi." Looks like we'll be getting plenty of lightsabers and lasers—it might even tide us over till that long-overdue second trilogy hits the movie theaters.

• What else out is worth looking at? **Cthul-**

hu Rising, the second expansion for *Mythos: Call of Cthulhu*, sounds even nastier than the previous set and brings 60 new cards into the mix. **Drifter's Nexus**, *Guardians'* second expansion, introduces time travel to an already motley universe. Be prepared to battle it out with gunslingers, shamans and other reality-twisted monsters.

Author's Bio: *InQuest* editor Mike Searle wonders...if there's only one groove on a record album, how many layers are there to a playing card?

Gaming Glossary

Since I'm sure I'm gonna lose you sometimes in a blitz of gaming terminology, I'll try to pull out anything that needs explaining right here for ya, easy access. Like:

• **Collectible Card Game (CCG):** A brand-new form of gaming utilizing collectible cards which has breathed new life into the field.

• **Cyberpunk:** A violent, super-tech, not-so-distant future first postulated by science-fiction author William Gibson in such works as "Neuromancer" and "Virtual Light."

• **Dominaria:** The home world of *Magic: The Gathering*.

• **Family Circus:** Some dopey Sunday paper cartoon that you'll only find funny with a shot of nitrous oxide.

• **GenCon:** The biggest gaming convention in the world; it's held every August in Wisconsin of all places.

• **Guardians:** From Voodoo Wizards to Valley Trolls, this wacky fantasy CCG has some of the best art in the field.

• **Mythos:** Trying to keep your sanity is the name of the game in this supernatural horror CCG from Chaosium.

• **Ice Age:** Nope, not the era that killed off the woolly mammoths. It's *Magic's* sixth expansion set.

• **InQuest:** The best darn collectible card game magazine on the planet. Trust me, I'm objective.

• **Magic: The Gathering (Magic):** The premiere CCG; it's sold over a billion cards to date.

• **Poker, Hearts, Spades, 500 Rummy, Bridge:** These are all card games you should have heard of; they're classics.

• **Rage:** White Wolf's hack-and-slash werewolf CCG.

• **Steve Jackson Games:** A notable game company responsible for such hits as *Ogre*, *GURPS*, and *Illuminati*. Guess who founded it?

• **"Star Wars":** You know, Luke, Darth, Hans. Those guys.

• **Uno:** A crazy-fun card game where the object is to lose all your cards.

• **Vampire:** The Eternal Struggle: A supernatural, vampire CCG from Wizards of the Coast.

• **Wizards of the Coast (WotC):** Makers of *Magic: The Gathering* and one of the big companies in the gaming world.

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CAUGHT IN THE ACT

BY STEVE MORRIS

The spotlight picked up Angus Young in mid strut. His cherry red Gibson SG guitar was held low on his hip, sweat poured down his body and his long brown hair was matted against his face. A demonic smile pursed Angus' lips as if he was egging the crowd on with both his facial expressions and the ear-splitting salvos of classic AC/DC metallic thunder emanating from his tortured guitar. 20,000 fans started chanting as one, "Angus... Angus... Angus." As if feeding off of the crowd's exuberance, the pint-size guitar wizard stopped in his tracks, put down his guitar, turned his back on the crowd, and proceeded to drop his trademark schoolboy shorts to his knees—revealing a very white, very boney backside in the process. Without missing a beat Angus once again lifted his SG—which seemed almost as big as he was—and launched the band into a rip-roaring version of *Whole Lotta Rosie*. There was no doubt about it; after a three-year absence, AC/DC was back on the road.

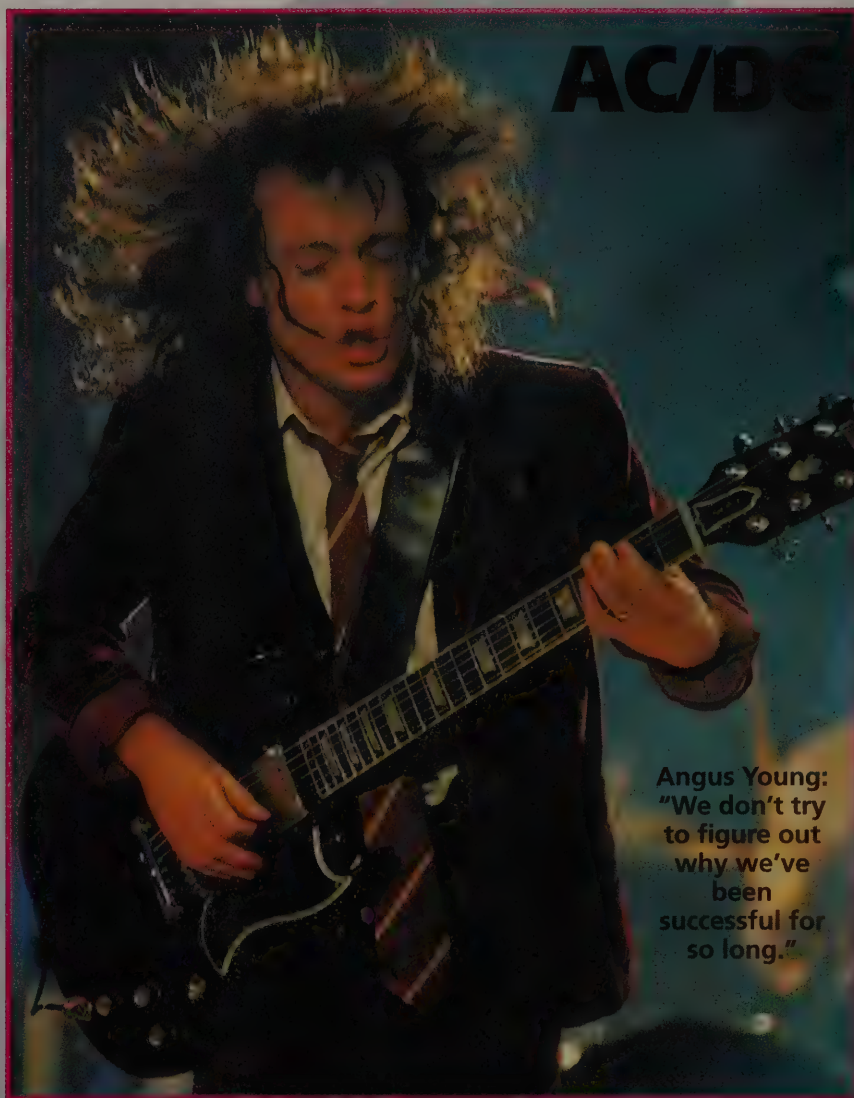
"As soon as you get back up there and start playing, it's like you've never been away," Angus had stated shortly before going on stage. "It doesn't matter if it's been a few days or a few years since you've been on stage, it all comes back instantly. But I don't want to give the impression that it's not hard work for us. We do rehearse and really work to put on the best show we can. But it's also a lot of fun for us, as well."

It was hard for AC/DC to disguise the fact that they honestly seemed to be having the times of their lives up there on the concert stage. With Angus running about like a cornered cockroach, vocalist Brian Johnson emitting a series of raspy yelps that sounded like he had swallowed sand paper, and rhythm guitarist Malcolm Young, bassist Cliff Williams and drummer Phil Rudd laying down rock-solid rhythms, AC/DC had never looked or sounded better. After more than 20 years atop the rock world, during which time this legendary Thunder From Down Under has sold more than 30 million albums, an

AC/DC concert has become something akin to a visit from an old friend; there may not be too many surprises, but the familiarity of such songs as *Back In Black*, *You Shook Me All Night Long* and *Hells Bells* only add to the enjoyment.

"We're up there to please the fans—not ourselves," Johnson has said in the group's pre-concert dressing room. "I don't think there's anything worse than going to see one of your favorite bands and then not having them play your favorite song. I had that happen to me years ago when I went to see Paul McCartney and he didn't play *Yesterday*.

Hard As A Rock and *Cover You In Oil*, there were at least five classic AC/DC tracks; *Who Made Who*, *Highway To Hell* and *TNT*, to name but a few. For more than two hours AC/DC rock and rolled, strutted and strolled, delivering maximum high-voltage rock and roll much to the delight of their sold-out following. For those who may have never seen the band before, as well as for those who recalled seeing the group back in the days of Bon Scott, AC/DC's 1996 tour has been something very special. It is a vivid and satisfying reaffirmation of all that is great about rock and roll.



Angus Young:
"We don't try
to figure out
why we've
been
successful for
so long."

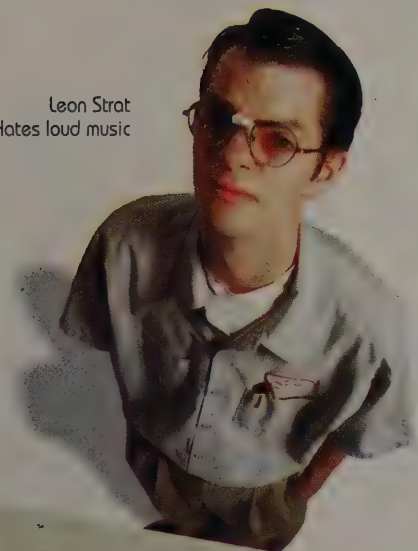
A band can't afford to be too self-indulgent. You can't just go up there and play your new album from start to finish. You can sprinkle a few new songs in there, but the people want to hear the things they know and love—and it's our job to give 'em to them."

Indeed, AC/DC did sprinkle in a few nuggets from their latest platinum collection, *Ballbreaker*. But true to their "audience first" philosophy, for every

"We don't try to figure out why we've been successful for so long," Angus said. "All we do is go out and play our music. We like having a good time, and I think we always do enjoy ourselves on stage. We're getting along very well, and with Phil back with us, it's really AC/DC as far as I'm concerned—for the first time in ten years. That's why this has been special to me. I just hope it's been just as special for our fans."

Thin & Wimpy?

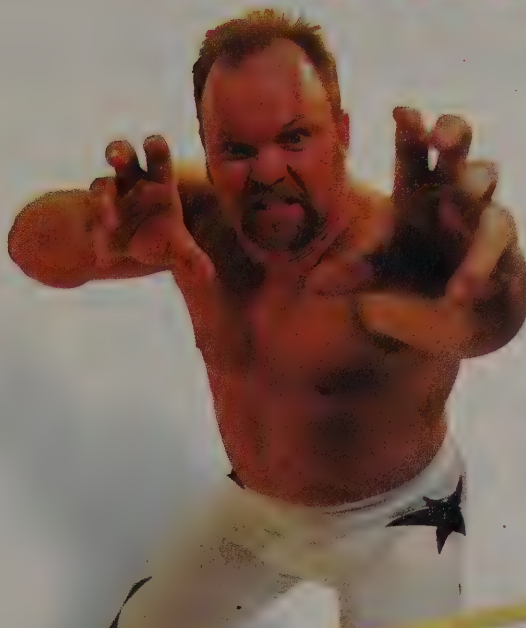
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PICK HIT

BY ROB ANDREWS

Do you ever have one of those evenings when you kick back, pop open a brew, turn on some tunes and begin to wonder about what ever happened to good-time rock and roll? Perhaps you are seriously concerned about the recent negativist turn that contemporary music has taken— or perhaps you're just in serious need of getting a life. But either way, the question

hearty. All everyone needs is to find a band capable of reviving the long-dormant spark of good-time rock, and in case you were wondering, a group called Hog has boldly stepped forward to take on the challenge.

"We're not out to save rock and roll from itself or anything like that," said vocalist/guitarist Kirk Miller. "We just like playing loud, abrasive rock and roll, and if some people don't think it's particularly cool at the moment, that's okay with us. We're not trying to fit in— all we're doing is playing good music."

Miller, drummer Matt Gilles and bassist Dillinger gladly cite such varied influences as the aforementioned Van Halen, as well as punk pioneers like the Sex Pistols. But rather than trying to revive the long-dormant spark of those groups, on their debut disc, **Nothing Sacred**, these boys have stepped out with a bruising, fast-paced and highly enter-

(whether we want to or not) before the year is out.

"This is rock and roll music played by a rock and roll band," Miller said. "That really tells you all you need to know about us. There's nothing fancy going on here. It's the kind of stuff you can play air guitar to real easily. Our music is basically a mix between classic hard rock and certain punk styles. But I think we put our own stamp on all of it."

Formed in Los Angeles two years ago, Hog managed to attract immediate attention on the often jaded El Lay club circuit. While their music didn't fit in with some of the super hip styles of the moment, the band managed to find a solid fan base— mostly long-time rockers who had gone "underground" in order to escape the dread alternative explosion. Before long, folks at Geffen Records— home of such rock stalwarts

HOG



Hog: "Our music is a mix between classic hard rock and punk."

does beg to be answered; what *did* ever become of good-time rock and roll?

We're not talking about the snarling— though undeniably up-beat— energy of Green Day here, or even the whining air-headedness of Smashing Pumpkins. What we mean is the raucous, fun sound of vintage Van Halen or the classic, bawdy crunch of early AC/DC. In this era of self-absorbed, self-pitying and often self-righteous rockers, such a style seems all-but-forgotten. But maybe it's time for this generation of rock supporters to realize this isn't the end of the world as we know it; that there's still plenty of reasons to party

"This is real rock and roll music played by a real rock and roll band."

taining style all their own. Such songs as *Shut Down*, *Don't Say Nothin' Bad* and *Get A Job* could well serve as the soundtrack for a Saturday night beer bash—they're all bluster and balls without an angst-riddled paean in sight. Eddie Vedder beware! There's a backlash brewing of major proportions in rock circles in 1996— and if we're not careful all of us fans may just end up enjoying ourselves

as Guns N' Roses and Nirvana— stepped forward to offer Hog a deal. The band quickly accepted the offer and moved into the studio with noted producer Mike Fraser (whose previous credits include AC/DC and Aerosmith) to lay down the bombastic, fantastic tracks that comprise **Nothing Sacred**.

"It's great being on a big label like Geffen," Miller said. "They've got the power to make things happen, and we like that. We want people to hear our music. We want to sell records. We want people to listen to what we're doing and react to it. Let's have some fun again; let's rock and roll!"

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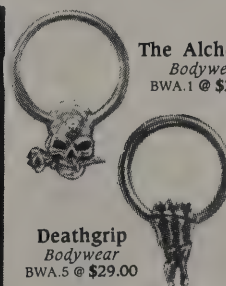
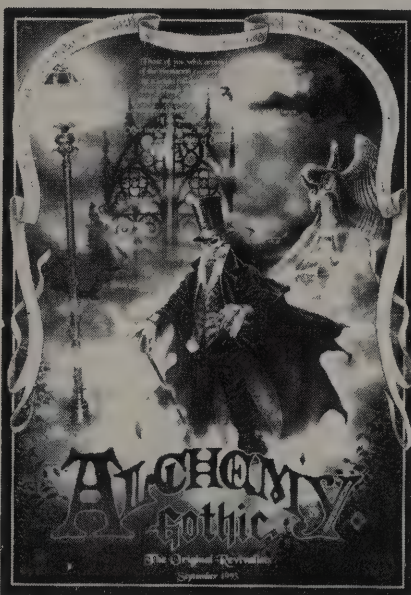
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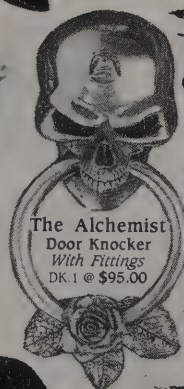


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HARD ROCK HAPPENINGS

The Stone Temple Pilots have been cleared by California legal authorities to begin their world tour. In the wake of Scott Weiland's drug bust last April, the singer was forced to report to L.A. area probation officers on a regular basis—basically prohibiting him from leaving the area. But now, after serving his year-long probation period, Weiland and band (Eric Kretz, Dean and Rob DeLeo) have hit the road in support of their chart-topping new disc, **Tiny Music...Songs From The Vatican Gift Shop**. Expect the tour to last well into 1997.

Another band suffering through road woes due to the singer's off-stage difficulties continues to be Alice In Chains. It now appears as if these Seattle rockers

may not get to tour at all in 1996. It is now more than six months since the release of the group's self-titled disc, and no road plans have even been discussed. The problem? Fear that the road would throw the delicate health of Layne Staley into a state of turmoil. "They want to tour, but it's difficult," a group spokesperson revealed. "They're all very frustrated by it."

How did Metallica come up with the title **Load** for their latest album? According to drummer Lars Ulrich, the answer is fairly simple. "Getting that album done was just such a load off of our minds," he said. "You don't even realize the pressure you're under until you get the thing finished and agree to hand the finished tapes over to the label. It's like a great load has been lifted off of your shoulders. It's not that we didn't have fun making this album, because we did. But that didn't make it any easier."

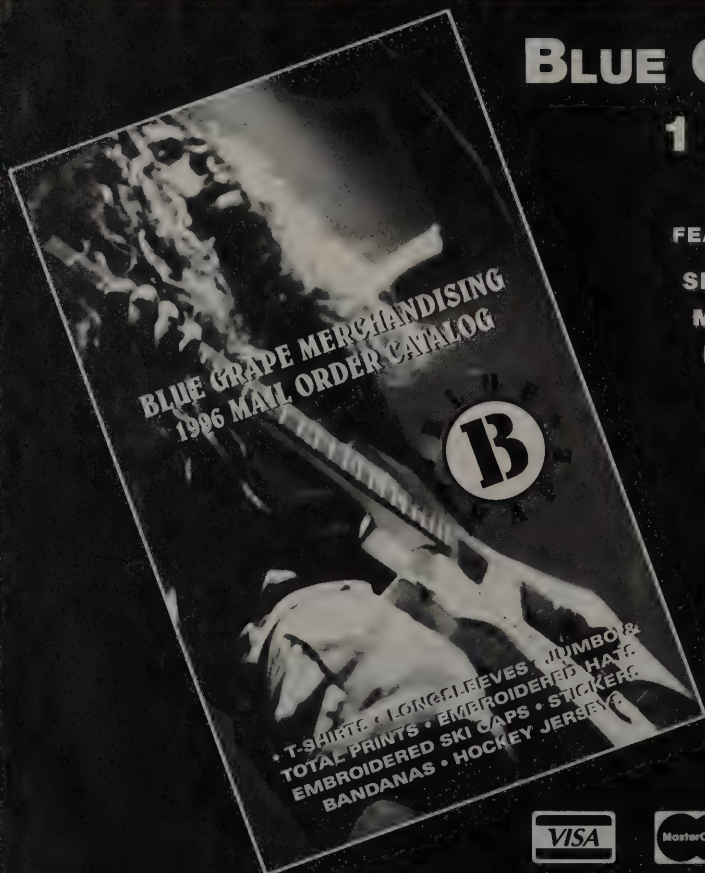
The Offspring have begun work on their next album—the all-important follow-up to their quintuple platinum **Smash**. The new disc is being recorded near the band's Southern California home, and vocalist Dexter Holland says the group wants to have the new disc completed by late summer. "We don't spend that much time making albums," he said. "This isn't brain surgery. We just

write the songs, practice 'em a few times, then go into the studio and play 'em. Hopefully they'll turn out okay."

At long last we have confirmation that Pearl Jam have begun serious work on completing the album they began playing with over a year ago. According to our on-the-scene sources, Vedder and company have virtually scrapped all of the ideas that they've come up with over the previous 15 months, choosing to record only songs written since the beginning of 1996. The band plans to work relatively quickly in the studio and have the disc out by year's end. Will there be a tour to follow? Who are you kidding?

Up until the last minute, there was debate within the Kiss camp whether or not to undertake their much-ballyhooed "reunion" tour. While *everyone* seemed to know about the tour since last March, it wasn't until June that Paul Stanley and Gene Simmons finally felt comfortable with the concept of reuniting the original Kiss on the road. Even then, the pair kept a careful eye on "born again" Kissters Ace Frehley and Peter Dinklage, watching out that they didn't fall off of the wagon that Ace and Peter have been sitting on so nicely for the last year.

Who does AC/DC's Angus Young respect most as a guitarist? No one



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other than his older brother, Malcolm. "He has the ability to make something hard look so simple," Angus said. "It's like what Keith Richards does with the Rolling Stones. I admire that tremendously. I think what he does for this band is far more difficult, and more important than what I do. His playing is the foundation for everything we do. We did one tour without Malcolm a few years ago, and it just wasn't the same. To me he's the true star of AC/DC."

Rumors persist that Nine Inch Nails main man, Trent Reznor, has sequestered himself away in a secret studio to begin work on his band's new album. Those close to the scene don't expect to see or hear from Reznor until the project is completed. "Trent does

sacrificed their ability to add just-enough commercial overtones to ensure big-time success. "This record is going to scare a lot of people," Steele said. "And that's what we want— a lot of people to hear it and a lot of people to be very afraid."

Back home in Australia, the boys in Silverchair— all fast approaching their 17th birthdays— have set to work on their second album. While they're still trying to live with the difficult task of balancing their rock and roll work load with school requirements that their parents still demand they adhere to, it appears that Silverchair's still untitled second disc will be released by late summer— approximately a year after their debut effort, **Frogstomp**, emerged as



Silverchair: At work on their second album.

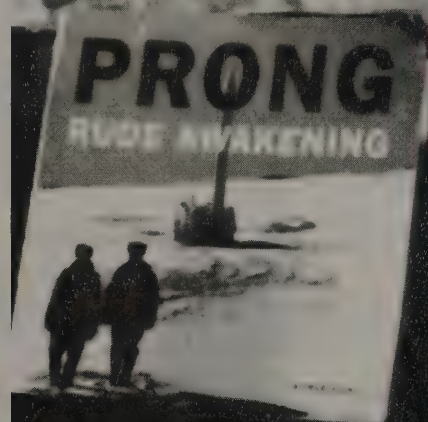
everything himself in the studio," one source revealed. "He plays all the instruments, writes all the songs, programs all the computers, and produces everything. I don't know how he does it, but it's truly an amazing achievement. He goes into the studio and then emerges three months later with a finished album. It's a true labor of endurance and love."

Type O Negative report that they're expecting some very interesting reactions to their latest album, **October Rust**. Coming out almost three years after the group's breakthrough effort, **Bloody Kisses**, vocalist Pete Steele and his band of merry men have gone out of their way to create one of the darkest, most "gothic" albums in metal history. But at the same time the group hasn't

one of the year's most unexpected success stories.

Aerosmith's Steven Tyler recently checked in, telling us that work on his band's new disc was moving along "well." Tyler refused to acknowledge that he was concerned about the changes that have occurred in the rock world since the release of the band's latest album, **Get A Grip**, in 1993. And he also wouldn't admit that the group has felt any extra pressure by returning to their home at Sony Music after over a decade spent at Geffen Records. "When we make an album, we never think about what label is gonna release it," Tyler said. "It's all just music to us. And as far as trends go, we've seen 'em all come and go— and we've survived 'em all."

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A new Metallica lineup? Nah, it's just James, Lars and Kirk hangin' out with Motorhead's Lemmy.

METALLICA

ROARING BACK

For years Metallica traveled the world in pursuit of the perfect recording studio.

They searched near-and-far for the facility best suited to handle their unique needs. For their last album, the historic and septuple platinum **Metallica**, they worked in the lovely confines of Vancouver, Canada. For previous efforts like **...And Justice For All** and **Master Of Puppets**, Lars Ulrich, Kirk Hammett, James Hetfield and Jason Newsted traversed across the North American and European continents seeking the ideal environment in which to capture their blitzkrieg sound.

How ironic that while searching for the studio in which to record their latest disc, **Load**, this legendary crunch bunch discovered what they had been seeking for so long was lurking right under their noses. For the first time in their lives the band decided to record their latest sonic venture in their home port of San Francisco. And while the Metallimen knew they ran the risk of being unable to effectively sequester themselves away from the problems of their everyday lives, the chance to work at home—and wake up in their own beds every morning—was an opportunity just too inviting to pass up.

"It's important to try and lead as normal a life as you can," Ulrich explained. "When

BY P.J. MERKLE

you go away to make an album, as we've always done in the past, you can get totally shut off from everything else. In a way that's good, because it makes you focus totally on the music. But on the other hand, at this stage of our careers we don't want to get shut off from our lives. We need to maintain some degree of contact with our friends and families. Working in San Francisco was very healthy for us on this album. The distractions that come from living at home may have delayed us a bit, but it also allowed us to avoid burning out. You can hear that in the music."

Indeed much can be heard in the music contained on Metallica's first album in over four years. While virtually all of the overpowering sonic wallop has remained intact during the band's lengthy absence from the rock wars, there are a variety of new and exciting elements present throughout this new collection. In fact, as Ulrich was only too happy to point out, there's something for almost everybody on Metallica's latest magnum opus—as long as "everybody" likes their music delivered up with a healthy dose of metallic mayhem. There are short songs and long songs, riff songs and tune songs, blues songs and rock songs—a veri-

table smorgasbord of Metallica madness.

"We went into the making of this album without anything really planned," Ulrich said. "We knew we didn't just want to make an album exactly like the last one, but we also knew that we wanted to keep certain elements that made the 'black album' so successful. We wanted to make what would be considered a natural continuation of the last album. So what we ended up doing was just go into the studio with a lot of confidence and keep a real loose attitude about things. That way we came up with songs of all types—it was really exciting."

While their latest achievements may have been exciting for the band's members, they were certainly no more thrilling than they were for Metallica's ever-loyal legion of fans. For four long years those fans have waited for new Metallimusic, and the wait has *finally* been rewarded. But during that time away from the scene, dark and ominous clouds have appeared on the heavy metal horizon—a storm that has threatened to do away with the musical style that gave shape, sound and financial strength to the '80s. But the Metallica men are far from worried about their position in the hard rock hierarchy being threatened by a shift in musical fortunes. The group state that they

were never trend followers to begin with, so why should they be concerned if temporary fads indicate that metal is deader than the proverbial doornail?

"Do you really think we should be worried?" Ulrich said. "When the 'black album' came out in 1991, grunge had already hit, and people were saying that metal was over. Maybe they were right, but that album certainly was our most successful album ever! I see no reason to think that this one can't be successful too. I don't want to think it'll be as successful as the last one, because that was something of a fluke. But I would be disappointed if it didn't at least come close to doing as well."

"We went into the making of *Load* without anything really planned."

Metallica have much on the line in terms of how well their latest collection sells. As many of you may remember, back in 1994 the band went through a tumultuous period during which they sued their record label and began litigation attempting to free them from what they viewed as an unfair contract. Thankfully, before the case ever went to trial, cooler heads prevailed and a settlement was reached under which Metallica became virtual "partners" with the folks at their label, Elektra Entertainment. Instead of earning a measly dollar-per-album-sold, as was the case under their old contract, this time around the band can earn as much as four or five times that amount—if the disc proves to be a true sales champion.

"We have a little more of a risk this time," Ulrich said. "But the 'up' side to the situation is really a lot better for us. We had been working under a contract that was the same as the one we had signed when we first went to Elektra. We had been promised a new contract when the time was right, and we simply had to

force some people to realize that the time was right."

The time is also apparently right for Metallica to step boldly back into the touring spotlight. The band has recently announced that they'll be headlining this summer's Lollapalooza tour, with their own world tour to follow in the fall. It promises to be a busy 1996 and 1997 for Metallica, but Ulrich is a little hesitant to look that far into the future. One of the lessons he learned by recording the band's new album in San Francisco is that as he and his bandmates grow a little older, they like having the comforts of home close at hand. Even though they love the road, the thought of being away from his loved ones for as long as a year is a little unsettling to the demon drummer.

"It's not quite the same for us now as it was when we were 20 years old," he said. "We have more responsibility. But that's okay, once we get on the road for a few days it'll be great. It'll be like old times. It'll be Metallica on the loose all over again—I can hardly wait."



STONE TEMPLE PILOTS

TINY TUNES

BY BRYAN HARPER

The Stone Temple Pilots didn't want *anybody* snooping around their secret West Coast recording studio while they completed their latest disc, **Tiny Music... Songs From The Vatican Gift Shop**. They didn't want prying eyes spying on their creative process, and they didn't want overzealous souls probing into their delicate interpersonal relationships. The members of STP—vocalist Weiland, guitarist Dean DeLeo, bassist Robert DeLeo and drummer Eric Kretz—simply wanted to be left alone, unencumbered by the pressures of either record company big-wigs offering unsolicited advice, or media scribes prematurely dissecting their latest efforts. And until only weeks prior to the disc's release in late March, they succeeded on all fronts.

Their record label was kept virtually in-

"We don't want that much attention—it causes the kind of problems we don't need."

the-dark concerning the content of **Tiny Music**, and the rock press was kept at arm's length. But then, once the lid had been blown off of this troubled band's latest collection, all hell began to break loose. By mid-March hordes of label folks and media mavens had descended upon So Cal in the hopes of getting a few noble words out of the band's members—still with little success. Wary of their past dealings with both the business world and the press, the members of STP decided to lay low—at least as low as a band that's sold over seven million copies of their first two albums, and has a recent history of internal strife can lay.

"We wanted to try and do things without the hurricane of attention surrounding everything we did," Dean DeLeo explained. "It's

nice that we're big enough to have a lot of people care about what we do. But the problem is that all that attention causes the kind of friction within the band that we just don't need—especially at this time. We decided to just kind of shut ourselves off from the world as best we could—just us and our producer—and see what we could come up with."

What they managed to come up with is unquestionably the

Scott Weiland:
"Each album presents what you're feeling inside."

PHOTO: LIZA LEEDS

strongest, most eclectic and most unpredictable assortment of tunes that this San Diego-based unit has yet created. In the wake of their two earlier multi-platinum efforts, **Core** and **Purple**, expectations were incredibly high for **Tiny Music** on both an artistic and commercial level. It's an album that delivers on both counts. While there may be some who will state that the new disc deviates too radically from the tried-and-true STP heavy guitar "formula", the more expansive approach utilized throughout the disc reveals a band in the process of major evolutionary growth. And though there are an array of exciting new elements housed within virtually every track, there's still enough sonic rock attack present to keep the band's heavy music friends more than satisfied.

"Each time you make an album, all you can do is present what you're feeling inside," Weiland said. "If you do that you know that at least you're being honest with yourself and with anyone who listens to what you're doing. When you start putting on an act through your music, you begin to lose your identity, and there's nothing more dangerous than that for any musician to do."

From the moment of its release, fans and critics alike have been probing through every nuance and lyric contained within **Tiny Music** in the hopes of unveiling the "secret" side of the Stone Temple Pilots. So many stories—many of them true—have filtered through the rock world in recent months indicating that this was a band in turmoil, that Weiland's year-old drug bust had created so much tension within the band that for most of 1995 it seemed as if STP was doomed. While the band was reticent to discuss their recent problems, preferring to state that "everything's fine" when asked any sort of probing query, rumors continue to fly that the DeLeo brothers and Weiland were rarely in the same place at the same time while the recording sessions for the band's new disc carried on.

"Look, it's no secret that the band has two very different factions," a record label source revealed. "On one hand you have Rob and Dean, and on the other you have Scottie (Weiland). But if anyone wants to believe that they're at each other's throat all the time, they're wrong. The fact is that there's a real respect and admiration between all of them. After going through the problems they did last year, I think they all began to appreciate one another that much more. They realized that they're all very dependant on one another to keep STP alive. The band without each of them really isn't STP anymore, and they finally came to that realization."

Whether or not this "truce" within the band will last—and for how long—is anyone's guess. But for the moment at least it does appear that the group's members are on their best behavior and willing to do virtually anything to ensure their long-term survival. While the band still is hesitant to do tell-

all interviews detailing their conflicts (though Weiland has been more-than-open about discussing his now-dormant drug problems) it does seem that STP will be entering a fresh, high-profile stage in the weeks ahead... just in time for the band to launch their summer road spectacular.

"Yeah, we're looking forward to getting back on the road," Weiland said. "Sometimes it can be a drag because it takes you away from your home and family, but it also brings you in touch with the fans who really care about you."

I think
we're
all bet-
ter

name only weeks before their first album was released when an old blues man said he owned the "Mighty Joe Young" name) and when they had to worry about changing their name, they didn't want to think about what to call their album (confusing, eh?). So as they became Stone Temple Pilots that debut disc became **Core**, but the



PHOTO: GREG MASTON

Dean DeLeo: "We decided to shut ourselves off from the rest of the world."

equipped to handle the kind of attention and scrutiny we get on the road—I know I am."

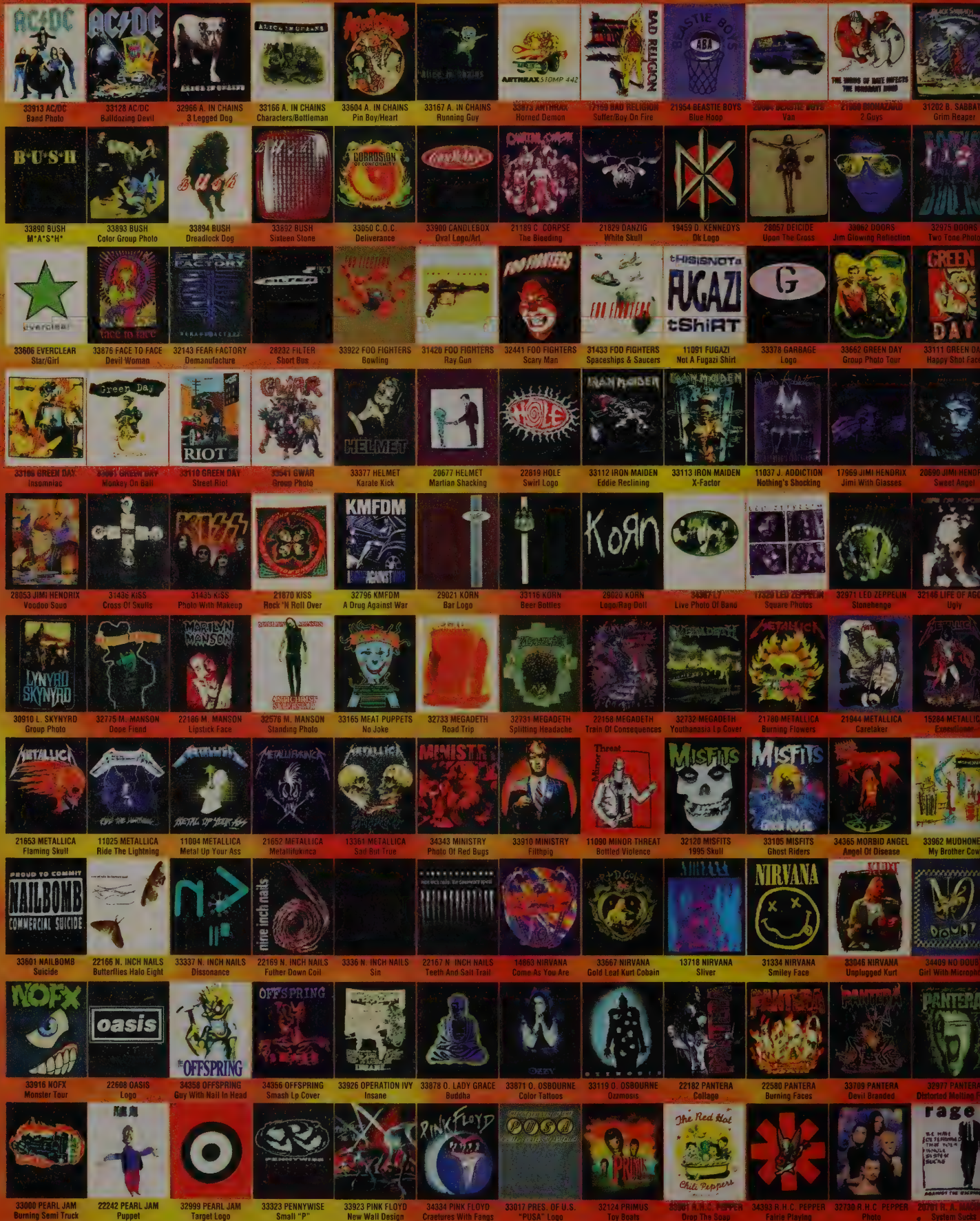
By the way, in case anyone out there was wondering about the admittedly strange title of the new STP disc, it happens that the group was planning to call their debut disc **Tiny Music**. But at that time the Stone Temple Pilots were going by the name Mighty Joe Young (they had to change that

Tiny Music name was never forgotten, and now on their eagerly anticipated third release, it finally makes its appearance.

"It just sounds different," Dean DeLeo said. "It isn't supposed to mean anything in particular. It just sounds interesting and it puts a certain image in your head. That's what we want our music to be—interesting, provocative and a little perplexing."

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MARILYN MANSON SONGS FROM THE DARK SIDE

Is there nothing that Marilyn Manson won't do in order to annoy, outrage and anger white-bread, mainstream American culture? Apparently not. With the impending release of MM's latest album, **Antichrist Superstar**, both the band and the man known as Marilyn Manson have set their sights on ripping asunder the very foundation of rock and roll's delicate working relationship with society. While throughout rock's history assorted musical "villains"—from Little Richard and Elvis through the likes of Kiss and Alice Cooper—have become the often unwitting target of public hostility, the case of Manson, Madonna Wayne Gacy, Daisy Berkowitz, Twiggy Ramirez and Sara Lee Lucas is far different. These guys *want* to become Public Enemy Number One. They *want* to be considered the most dangerous, deviant group in music history. They *want* to draw as much attention and scrutiny to themselves as humanly possible. Or they quite literally want to die trying.

BY WINSTON CUMMINGS

"When anyone asks me about the future, I'm very honest with them," Manson said. "I tell them that I don't know if there is any future. I look around and I see what the world is becoming—if it's not already there—and there isn't any reason for optimism. I know all of this—my life, the world, whatever—is just going to end in destruction. Some people would like to dismiss what we're doing as just some shock-rock thing. They don't understand that we're using this approach in order to communicate a message. This is just the vehicle through which I express myself. A few years from now I'll probably be dead."

Manson quickly admits, however, that his one salvation from a grisly and perhaps untimely demise may well be the fact that the band that bears his name has now hit the fast track to rock fame and fortune. While he is reticent to state that his goal has ever been to bask in the spotlight of public acclaim, he isn't shy when it comes to saying that he possesses high hopes for witnessing Marilyn Manson become the biggest band in the world. Such apparently diverse reactions would cause just about any sane member of the homo sapien species to question the validity of Manson's admittedly off-center approach. But after hanging out even a short time with the guy, one would be hard pressed to tell exactly when someone can take Manson seriously—and when they can not.

"There was a point years ago that this was an act for me," Manson said. "But that line has long since been crossed. Now I'm Marilyn Manson 24-hours a day, 7 days a week. Anyone who thinks this is an act is in for a very rude awakening. This isn't an act, it's my life, and for that reason I would like to see a lot of people listen to what we're doing. I don't necessarily want to become a star. And I certainly don't want to end up with my picture on the walls of a bunch of 13 year-olds. All I want to do is say what I have to say, then I assume that will be it. I very well might be dead the next day."

Scary guy, this Marilyn. But the undeniable fact is that whether you

believe Manson's shtick is 100-percent legit—or just the latest vacuous attempt by a "wildman" rocker to scam his way to the top—the band's music has begun to make a significant impact on the rock world. Their recent EP, **Smells Like Children**, went gold, and advance orders for **Antichrist Superstar** have both amazed the band's label, and alarmed conservative action groups who have set their sights on the band's utter destruction. If, as some may fear, Marilyn Manson becomes a multi-platinum rock sensation, what does that say for the future of American culture? Have we sunk so low that this stranger-than-strange figure can be heralded as rock's latest messiah? Or is this merely a case no different than when Kiss—another supposedly deviant "demonic" unit—became the biggest band in the world some 20 years ago?

"I loved Kiss when I was a kid," Manson said. "Their music was my salvation. But it was only an act. They did their best to outrage everyone, but in the end they admitted that they were just comic book heroes. I want something more than that. This is a battle for me to show that someone who looks

"I look at the world, and there really isn't any reason for optimism."

like me, acts like me, and thinks like me doesn't have to be an outcast. Maybe I'm just trying to surround myself with people who love me now to make up for a childhood when I didn't feel loved or appreciated. I don't really know. Everyone told me I'd be a failure, a 'nothing'. I always said to myself 'I'll show them someday.' Maybe today is the day."

Marilyn's "I'll show you" attitude might explain much of his approach if we choose to assume the Sigmund Freud role of analysis. But there's something beyond his blank-eyed stare, his hideously contorted body, his weirdly compelling music, that has drawn what may well be viewed as an undeserved degree of attention Manson's way. Let's face it; there have been plenty of other strange, netherworldly figures in the rock world in recent years (anyone remember King Diamond?) that ended up making barely a ripple in rock's commercial waters. Yet Manson—with a decidedly more severe approach than his predecessors—seems on the verge of attaining superstardom. It's a thought that in many ways is just as disturbing as the man himself.

"What do I think my success says about American culture?" asked Manson. "I don't really know, and I don't want to think about it. Sometimes, when I'm sitting in a hotel room all by myself I do tend to have doubts about myself and what I'm doing. I don't have a very good self-image. But then I go out in front of 5,000 people and that feeling disappears—at least temporarily. So I don't know what my success means. Maybe it just means there are a lot of sick people out there who see things the same way I do. Or maybe it just means that they hear and see in me someone who can express a lot of the strange feelings that they have pent up inside of them. I view myself as part of everyone's personality. There's a bit of Marilyn Manson in each of us. I've just been allowed to let that side of my personality come out to its maximum extent."

A full-page photograph of Marilyn Manson performing on stage. He is shirtless, wearing a black harness, and has long black hair. He is holding a microphone in his right hand and has his mouth open in a scream or shout. His arms and chest are covered in tattoos. The background is dark with a grid of stage lights on the right.

**MARILYN
MANSON**

HIT PARADER

STABBING WESTWARD

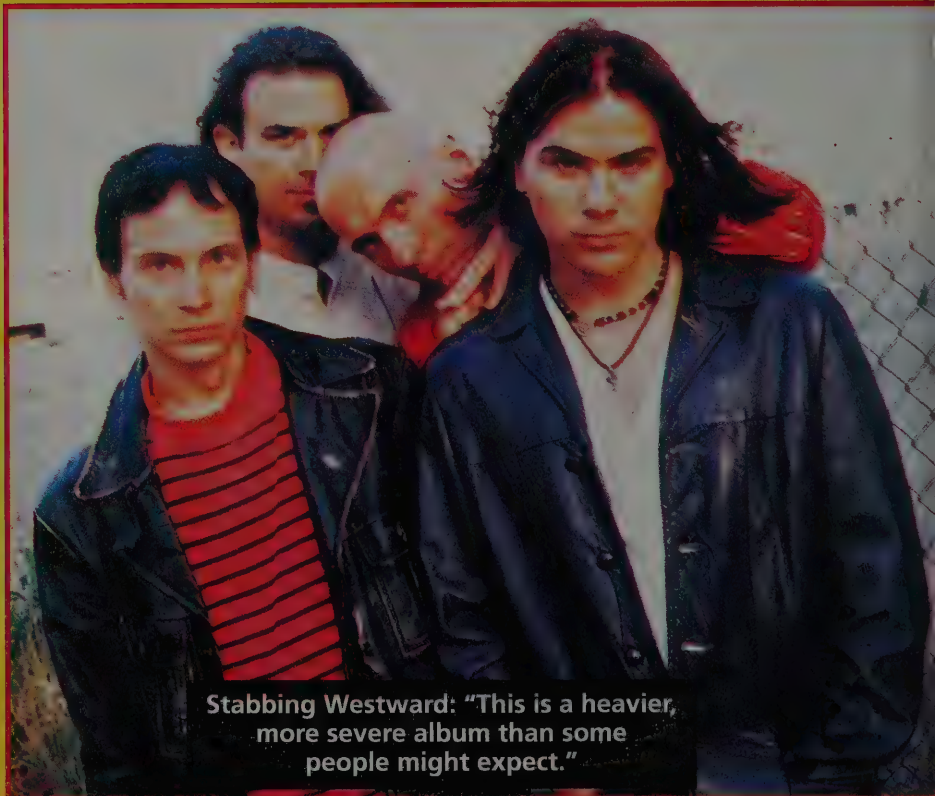
AN INTERESTING BREW

BY DAVID PAYNE

By now, perhaps you've heard of Stabbing Westward...perhaps not. If you have, then you understand how the powerful, emotive song stylings of this Midwestern quartet have touched a responsive chord within ever-growing hordes both in the U.S. and abroad. If you haven't, then get with the program! Now, with the release of their second album, **Wither Blister Burn & Peel**, vocalist/guitarist Christopher Hall, keyboardist Walter Flakus, bassist Jim Sellers and drummer Andy Kubiszewski have constructed a series of tight, inventive, intriguing numbers that manage to simultaneously pay homage to the noble traditions of rock and roll and the pioneering spirit of bands like Nine Inch Nails.

"This album is certainly different—both for us and from anything else that's out there," Hall explained. "From the time our first album, **Ungod**, came out to the time we started on this one, we had spent more than a year playing live on an almost nightly basis. That really focuses you in on the strengths of your band, and we utilized those strengths on this album. This is probably a heavier, more severe album than people who listened to our debut might have expected—but it's a true reflection of where Stabbing Westward is musically."

Formed in the college town of Macomb, Illinois back in 1986 by Hall and Flakus, it's been a long, often arduous, and *always* unpredictable sojourn for the guys in Stabbing Westward. Members drifted in and drifted out on an alarmingly regular interval, with only a few (including future Nine Inch Nails drummer Chris Vrenna) making any sort of significant impact. The band shifted back and forth between being a four-piece and a five-piece, and in the early '90s began experimenting heavily with computer enhanced sounds and programmed musical statements. After years of struggling in virtual obscurity, one of the



Stabbing Westward: "This is a heavier, more severe album than some people might expect."

"This album is different from anything else that's out there."

group's demo tapes finally landed on the desk of a major label record honcho who convinced (as if they needed much convincing at this point) the band to journey to London and record some more demos. Those tapes soon led to the recording of **Ungod**—a record that won the group universal praise as well as prestigious touring gigs with the likes of Prong and Killing Joke. In fact, the record became so big in England that Stabbing Westward was offered a main stage performance at the historic Redding Festival, a show that Hall recalls as being one of the highlights of the group's career.

"To stand on stage in front of a sea of

people and have them respond to what you're playing is truly a mind-blowing event," he said. "By the time we had gotten to Redding we had been on the road long enough to have total confidence in our live show, but you *still* just never know how a crowd is going to react to you. That crowd responded really well, and that gave us a great deal of confidence as we prepared to go back into the studio to begin work on this album."

On **Wither Blister Burn & Peel**, the group has taken the lessons learned on the road and successfully parlayed them with the imaginative studio spirit they already possessed. In the process they've created one of the year's most challenging and sophisticated hard rock recordings—a disc that continually twists and turns in new and unexpected directions. Such

songs as *What Do I Have To Do?* and *I Don't Believe* blend the band's fondness for technology with straight-ahead rock energy to emerge with a style that's bursting with unbounded energy and surprising aggression. Quite simply, it is a disc that represents a major step forward for Stabbing Westward.

"Each step of your career is so interesting," Hall reflected. "In many ways it reminds me of going to school. You start off just being satisfied playing in clubs, then you graduate to landing a record deal. Putting out our first album was like getting out of high school—but this one is like graduating from college."



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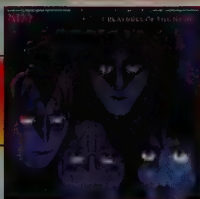
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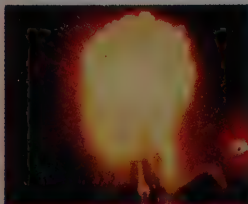
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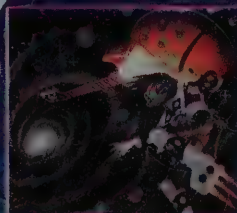
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If truth be known, Silverchair like having their name spelled with a small "s"—you know, silverchair. It's written that way in their record company biography, and it's inscribed that way on their album cover. But why do vocalist/guitarist Daniel Johns (or should that be daniel johns?) bassist Chris Joannou and drummer Ben Gilles seem so set on having their name presented in small case lettering? Is it some misguided homage to nine inch nails? Is it a tribute to the late poet e.e. cummings? Or is it just a blatant attempt by these 16-year-old rock sensations to get even more attention hurled their way?

"We just like it spelled like that," Johns said with a schoolboy giggle. "There's really not much more to it. We

we've been on the road, and they're really good. I think the people will like them. We actually had about half a dozen mostly completed by the end of our last tour, and we wrote the rest in the weeks before we went in to make the album."

Already Silverchair has spent more time in the recording studio working on their still-untitled second disc than they did for **Frogstomp**—which was recorded start-to-finish in an astounding nine days! Last time the boys just went in and laid down their songs in a furious rush of youthful exuberance, trading off a degree of studio polish for the advantage of first-take freshness. But this time with a little extra money in their pocket, and the realization that the world's expectations will be extremely high for their upcoming collec-

paychecks, they've managed to maintain virtually all of their youthful, care-free exuberance. These guys still argue and fight like the teenagers they are, battling one minute then laughing about it the next. They still can't drive, chase women or hang out in bars—but they seem to be having the times of their lives none-the-less, even if most of their off-stage entertainment centers on downing fast-food burgers and pulling harmless pranks on their road crew. By next tour, however, Silverchair just might be hell-on-wheels. By then these boys will be fast approaching the "legal" age of 18. While they insist they're not about to go totally crazy once they hit that magical age, they do admit that they're looking forward to having a little more freedom in the upcoming years.

SILVERCHAIR

LEARNING THE ROPES

don't really care if someone spells it with a big "S" or a small "s"; it's not that big a deal. It's not something we thought about a great deal—it just sort of happened. We just thought that it looked kind of neat written with a small "s", but we've noticed that most people write it with a big "S" anyway."

No matter how one chooses to write Silverchair (and for the sake of convention we will continue to use the big "S") it seems as if their name has been permanently tattooed to the lips of everyone even remotely associated with the rock and roll world. Everywhere you go, every magazine you read, every radio you turn on—it seems impossible to get away from—all-encompassing presence of these still—wet-behind-the-ears Aussie sensations. By now everyone reading this knows the tale of how these barely pubescent rockers won a local radio contest Down Under back in 1994, had their first single, *Tomorrow*, virtually take control of the MTV airwaves, and then had their debut album, **Frogstomp** (or is that **frogstomp**?), become an international sensation. But these young lads insist that their recent success has all been just a warm up for what is next on Silverchair's musical agenda. They want to take all the experiences and excitement they encountered during the last 18 months and chronicle it on their next album, one which they're currently working on in a studio near their home in Newcastle.

"Working on this album is different than it was on the first one," Johns said. "We're a little more sure of ourselves, and I think the songs will be a little better. We still like the things on the last album, but we've gotten a little sick of them playing them every night for the last year. We've been writing new stuff while

tion, this power trio is understandably taking a bit more time. They want to make sure that they're not going to be remembered by some future generation of rock historians as nothing more than a footnote in the rock history books—the youngest hard rock band to ever achieve multi-platinum status. They want to know

"We're more sure of ourselves, so the songs on the next album will be better."

that their initial success will serve as a rock-solid foundation for their future career exploits.

"We know that you just can't take all of this for granted," Johns said showing off his new-found maturity. "The first time we had no idea what any of this was about. It was all just a laugh. We went in and did the record when we had a chance to get away from school for a few days. Our parents didn't want us to miss any classes. This time—while our moms are still very concerned about our school time—I think everyone realizes that we have a great opportunity here. They all want us to make the most of it."

As one might imagine, the Silverchair boys have done some serious growing up since the release of their debut disc. Yet despite the world-wide acclaim, the globe-trotting tours and the million dollar

BY PETE HAWKINS

"I don't think our moms will go out on the road with us next time," Johns said with a smile. "I think they'd like to, because I know they had a lot of fun shopping in all the big cities that we played. They might have enjoyed the last tour more than we did. But by next tour we'll all be 17, and by the time we finish that tour we'll be 18—that's old enough for us to be on our own. But we learned that you don't have to get drunk or act crazy to be a successful musician. I think if we were to drink before we went on stage we'd probably end up puking on everyone in the first row."

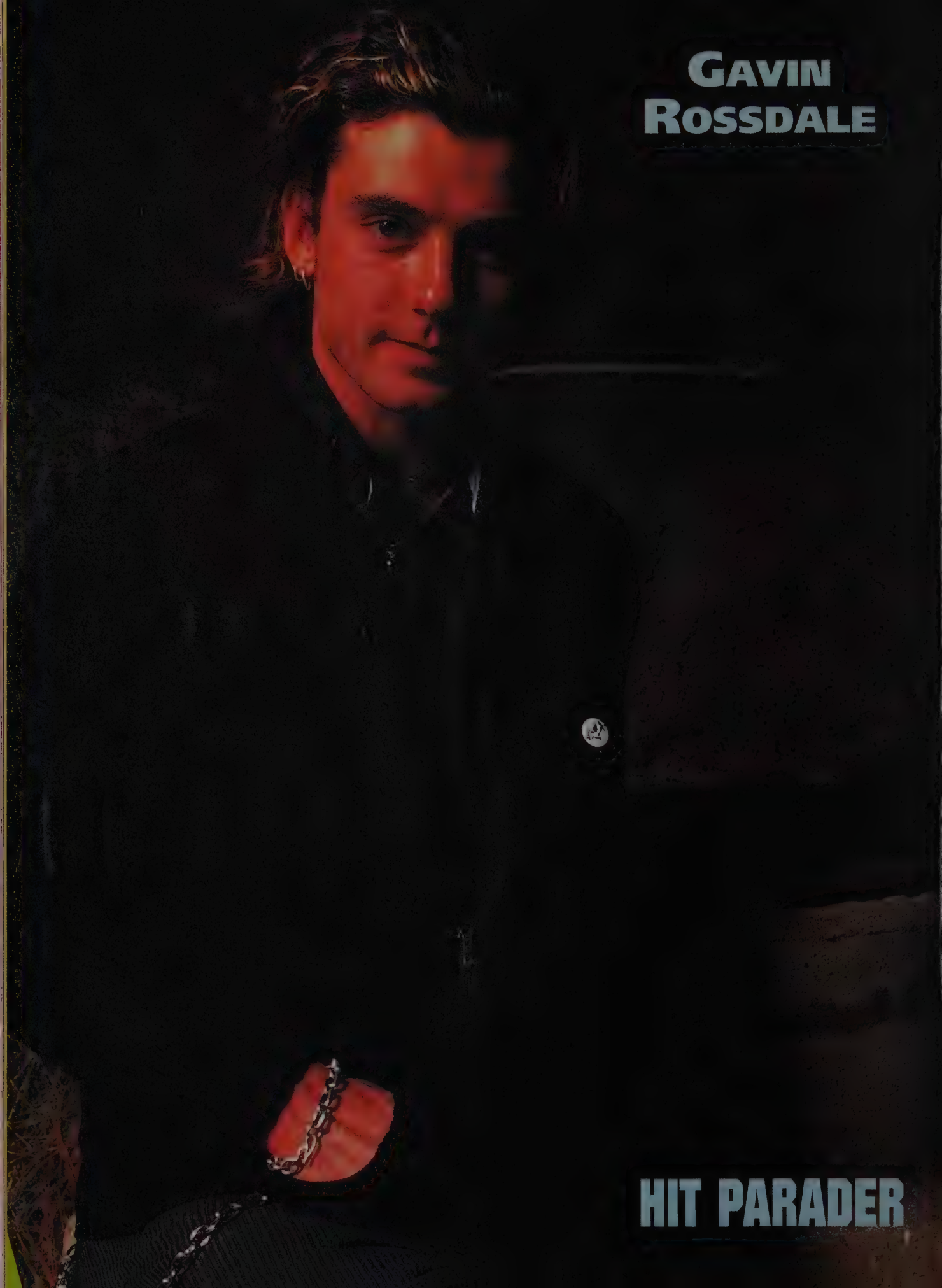
Hopefully, those who plan on hanging close to the stage on Silverchair's next world road outing won't be hit by any regurgitated debris while they're cheering on their heroes. Already, these guys have learned the "ins" and "outs" of tour trail behavior while playing with the likes of the Red Hot Chili Peppers—guys who *really* know how to have an interesting time while on the road. But next time Silverchair wouldn't mind headlining their own show, giving them the chance to perform all the material from what by then will most likely be *both* of their platinum albums.

"When we have two records out, we could play our own shows much easier," Johns said. "We did play our own shows in clubs last time, but if you want to play bigger places, you need at least two records. Now we'll have 'em—and they'll both be damn good!"

A high-contrast, stylized photograph of Daniel Johns performing on stage. He is wearing a white shirt and a dark tie, and is playing a black electric guitar. He is singing into a microphone, with his mouth open and eyes closed. The background is dark with some out-of-focus lights. The text "DANIEL JOHNS" is in the top right corner, and "HIT PARADER" is in the bottom right corner.

**DANIEL
JOHNS**

HIT PARADER



**GAVIN
ROSSDALE**

HIT PARADER

"Ubiquitous" would be the only word capable of describing Bush's vocalist/guitarist Gavin Rossdale these days. It's a word that means "being everywhere at once" and no one currently operating within the rock theater seems to be in more places at the same time than this handsome, curly-haired London native. It's impossible to open a magazine, turn on MTV or flip through the radio dial without confronting Rossdale head-on. Along with bandmates Robin Goordidge, Nigel Pulsford and Dave Parsons, Rossdale has accomplished the difficult task of not only getting his fledgling unit recognition— but of leading them straight to the top. The band's debut album, **Sixteen Stone**, has sold over three million copies, and now these British bashers are preparing their second dose of rock and roll dynamite—a work they were in the midst of completing when we hooked up with Rossdale in London's famed Abbey Road Studios.

BUSH

MAKIN' HEADLINES

BY P.J. MERKLE

Hit Parader: Second albums are notoriously difficult for bands with highly successful debuts. Does that concern you?

Gavin Rossdale: Quite honestly, no. We were so ready to make this record that by the time we got back into the studio in April it was quite a relief. We had finished **Sixteen Stone** more than two years ago, and we've been writing and rehearsing new material virtually from the day we gave that first album over to the record label. We probably could have done it a year ago, but the first one kept doing so well that nobody wanted us to release another album so soon. But now— even though the first record is *still* selling well— the time is right. We're ready to forge ahead.

HP: Do you see the music going in a radically different direction this time?

GR: If you're asking whether this is going to simply be **Sixteen Stone 2** the answer is a resounding no. But we also haven't gone out of our way to change anything too radically. We are what we are as a band. What comes out is a product of our environment and what we have been exposed to while we were writing. Obviously, since many of these songs were written while we were on tour in America— and the last batch were mostly written in and around London— there will be some differences. But the basics of our music will still be there; that can't change so easily.

HP: You mentioned that your sound is a product of your environment. Has working

in Abbey Road had an influence on things?

GR: Working here has been amazing. It takes you some time to get used to it and to stop looking around. Everyone who grew up in London knew of this place and treated it with a special reverence. The Beatles made

"British bands have criticized us because we don't sing with funny little accents."

this place famous, and many of their momentos are still around. You can't be intimidated by that. But it does take you a little while to start focusing back on your own work and stop treating this place like a rock and roll museum. Thankfully, our producer, Steve Albini, has been very good at getting our focus back where it belongs.

HP: By recording in London are you trying to make any sort of peace with the British fans who seemed to feel as if Bush "sold out" to America last time?

GR: That wasn't our intent at all. We're from London, so we enjoy working at home. As far as the British fans are concerned, I think they treated us quite fairly. We did break in America first, and we spent a great deal of our time there. But I think the fans at home caught on to us as well. We've received some criticism from some of the British musicians— like the chaps in Blur— because we don't sing with funny little

English accents and put on some sort of vaudeville act. I think some of the British bands are a little angry because they want to be so successful, so popular, and they can't understand why we've done better than they have in some parts of the world. I find their attitude rather amusing.

HP: Is there a "war" going on between bands like Oasis and Blur and harder rocking British bands...like Bush?

GR: There certainly isn't on my part. Any anger that exists comes strictly from their side. We've become used to being targets. Over here we're criticized for not being British enough— whatever that means— and in America we're criticized for sounding too much like we come from Seattle— whatever *that* means. I've never minded the Seattle comparisons because the passion and spirit that some of those bands possessed is something that was totally lacking in England. Bands like Nirvana were an influence on me, and I freely admit it; though I do mind when people label us as some sort of "rip off". That isn't true at all. Inspiration has always been a major part of rock and roll. Led Zeppelin inspired hundreds of bands in their day, as did the Beatles and Kinks. But few ever really borrowed from those bands. It's the same with us. We may have been inspired by Nirvana in an emotive sense, but not necessarily in a musical sense.

HP: Your admiration for Nirvana is rumored to have carried over to your recently dating the late Kurt Cobain's wife, Courtney Love.

GR: Hold on! (laughs) All we ever did was have a few drinks after some shows that Bush and Hole played together— and virtually everyone from both her band and ours was there at the same time. We hung out together at 3 AM because there was nobody else to talk to. That's always the way it is with bands on the road. But at 3 AM, I went back to my room, and Courtney went back to hers. I guarantee you that anything more than that is strictly a fabrication of the press. They seem to really enjoy creating some fire when there isn't even any smoke. I'm still totally dedicated to my girlfriend Jasmine, who I've been dating for nearly five years.

HP: One last question. Has success been everything you thought it would be?

GR: It's far beyond anything I could have imagined. I was never one of those kids who dreamed of being a rock star. I knew I wanted to be a musician, but the benefits of success really never crossed my mind. Everything that's happened has been so new and so exciting that I really can't explain it. All I know is that we all agreed that instead of even thinking about any of this we would simply pour our energy back into the band. That's the energy you'll be hearing on the second record, and I think you'll better understand a lot of my feelings after you've heard it.

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The rumor mill has been buzzing for months. Unless you've been living under a rock (or in Iowa) you've certainly heard the word that Kiss is planning a full-scale, full-costume, full-everything, original-member reunion. Yup, after nearly a dozen years apart the original Costumed Crusaders—Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss—have finally agreed to tour the world and give their ever-loyal Kiss Army exactly what they've been demanding for so long. Some thought they would never live to see the day when the most successful and famous unit of the late '70s

reformed; after all, there had been much bad blood between the Simmons/Stanley faction and their long-departed bandmates over the ensuing years. But with the release of the recent **Kiss Unplugged** collection (which offered the first signs that a truce between Kiss' estranged parties was finally at hand) fans everywhere began to hope against hope that finally they would see the original Kiss on stage—in their trademark makeup—once again. Recently we caught up with Simmons and Stanley to learn the real scoop about how the reunion came together and what it may—or may not—hold for Kiss' future.

KISS

GENE & PAUL SPEAK OUT

BY ANDY SECHER



Kiss 1996: What goes around comes around.

Hit Parader: What prompted you do agree to a reunion at this point after so many years of saying "it would never happen."

Gene Simmons: I think it was because it just happened—it wasn't something contrived or planned. To understand the events leading up to this, you've got to go back to last summer and the Kiss convention that was held in Los Angeles. I hadn't really spoken to Peter in quite a while, but right before that event, he called and asked if he could bring his daughter down to the convention. He said she had never seen a lot of the classic Kiss cos-

tumes and collectibles. Of course I told him he was welcome, after all, much of the Kiss legacy is as much his as mine or Paul's. When our drummer, Eric Singer, heard that Peter was coming down, he suggested that Peter sit in with us during the acoustic set we performed at each of the convention shows. That set was really just magical. It felt so good to have Peter there with us.

Paul Stanley: The situation with Ace was kind of similar. The guys at MTV had heard about the Kiss conventions, so they came down to see us. They were so impressed that they immediately planned for us to come to New York and perform on their *Unplugged* show. It just so happened that both Ace and Peter were scheduled to be in New York during that time, so since we had already broken the ice with Peter, it only made sense to try to get everyone back together and see what happens. We met at SIR Studios in Manhattan for a few days, just to see how everything would sound, and if it could be done. Well, it went a lot better than we could have imagined.

HP: But the *Unplugged* performance was still a long way from agreeing to do a full-scale reunion.


PS: That's true. But one thing that Kiss has always lived for is to please our fans. We were really blown away by the response we got from appearing together on *Unplugged*. We may have thought we knew how the fans felt about Kiss' original lineup, but I know I was never prepared for the kind of reaction that show generated. Wherever I went from the moment that show aired on October 31, 1995, right up until now, everyone wanted to know if we were going to get back together for a full tour. It planted the seed in our head, and realizing that both Ace and Peter were healthier and happier than they had been in years allowed us to honestly consid-

PHOTO: JEFFREY MAYER

**PAUL
STANLEY**



HIT PARADER



**GENE
SIMMONS**

HIT PARADER

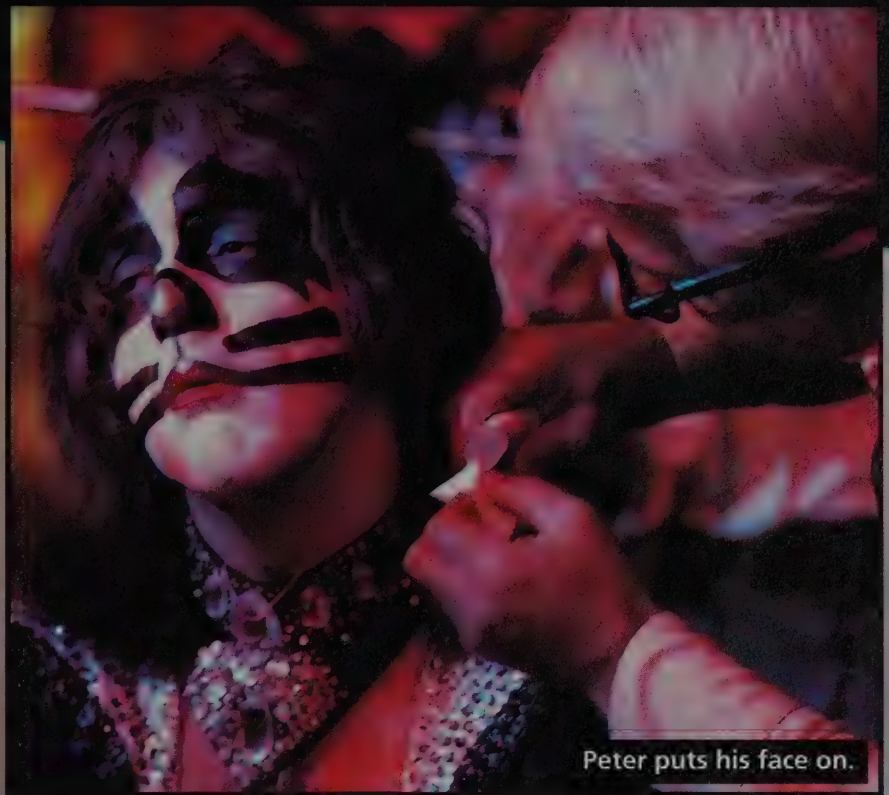
er doing
it for the first time.

GS: I know I wanted to see if the magic was still there. I may have believed that what was so special 15 years ago wouldn't be so special today. But from the second we all got back together that old magic was there. In a way it was like we had gone through a divorce— that doesn't mean that the feelings aren't still there and the chemistry that once worked so well isn't still present. Once we found out that it was, our attitude towards working together again began to change quite radically.

HP: How have Bruce Kulick and Eric Singer reacted to the idea of Ace and Peter being part of the Kiss family again?

GS: They love it. As I said earlier, it was Eric's idea to bring Peter into the convention and put him on stage. And Bruce has always admired Ace's work. They've known each other a long time and I know there's a great deal of mutual respect for one another. Eric and Bruce both understand what's happening, and they're not threatened in the least. In fact, you can be among the first to know that we recently handed in the finished tapes for the first Kiss studio album in four years, and those songs feature Bruce and Eric. They know they're still very vital members of Kiss.

PS: I've been pleasantly surprised how well everything has worked out. Let's face it, doing what we are could breed a



Peter puts his face on.

*"We wanted to see if
the magic with Ace
and Peter was still
there— it was."*

degree of animosity or jealousy among people. But Bruce and Eric have been totally supportive of what we've been doing. They know they're irreplaceable parts of Kiss and that they play vital roles in the band's future. But they also seem to be enjoying our ideas for this summer and the tour as much as anyone. Bruce has been working with Ace on some things, and Eric has always been one of Peter's biggest fans. There's just a whole lot of respect for everyone, and that's great to see.

HP: Let's talk a little about the tour plans this summer. What can we expect to see and hear?

PS: All I can say is that you'll probably have to let your imagination wander to its farther extremes, and then take it from there. We have always prided ourselves in having the biggest, most outrageous live show in rock and roll, and certainly this very special event will be no exception. Anyone who ever saw Kiss in the '70s will certainly recognize certain elements, since we're going to utilize some of the trademark ideas we created back then. But we're also bringing everything right into the '90s in a way that will truly have to be seen to be believed.

GS: I think it's very safe to say that no one who comes will be disappointed. Everything you would want to see Kiss do on stage and hear us play with the original lineup will be done. We're as excited about all of this as the fans are. There's an old saying, "you can't go home again." Well, Kiss is doing just that.



Gene puts on his
tongue extender.

THE RETURN OF KISS

BY ROB ANDREWS

In their mid '70s prime, Kiss was everything any kid who ever picked up an electric guitar dreamed of being. They were loud, they were arrogant, and they were bigger than life. Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss were comic book heroes come-to-life, four costumed crusaders who just-so-happened to be the biggest band on earth. At the height of their commercial powers, when such albums as **Destroyer**, **Love Gun** and **Kiss Alive** ranked as must-have staples of any high school kid's record collection, Kiss was more than "mere" musical tastemakers. They were a multi-national conglomerate that spread their influence over a wide swath of rock-related terrain which included television shows, movies, merchandise and record labels.

It was impossible to walk by a newsstand or turn on the radio in 1976 without confronting "Star Child" Paul, "Space" Ace, "Demon" Gene or Peter the "Cat". Kiss was

both omnipresent and omnipotent, a band that would single-handedly revolutionize both the commercial and theatrical ethic of the hard rock empire. Along the way they also helped establish the fact that America could produce hard rock bands capable of standing up to their British brethren such as Led

"From the outside looking in, Kiss was this incredible four-man machine."

Zeppelin and Black Sabbath— at least in terms of fame if not musical dexterity. While some cynics would try to quickly dismiss the group as little more than a band of no-talent charlatans masquerading as rock stars, their never-ending string of hits, and their ability to create truly unforgettable in-concert experiences, made Kiss virtually impervious to the

slings and arrows of outrageous fortune.

Seeing Kiss on stage in their costumed prime was a pure eye-popping, jaw-hanging, ear-blasting experience that nothing this side of a nuclear explosion could match. From the moment the lights went up, catching the four musical "brothers" standing together at the top of their stage's giant ramp-way, the crowd knew they were in for a non-stop two hour rock and roll thrill-ride the likes of which *nobody* had ever seen before. With Gene performing his nightly "staples" of breathing fire and spitting blood, and Paul prowling the footlights like a caged lion, a Kiss concert was a bastardized cross between a circus side show and a Broadway-musical-from-hell. Through it all, however, the Kiss Army ate it up. They stood and cheered from first note to last, singing along with every song and flailing their arms in wild abandon as they played air guitar in honor of each of Ace's searing six string solos.



Kiss: "We planned everything for maximum impact."

A high-contrast, black and white photograph of Gene Simmons performing on stage. He is wearing a shiny, metallic, form-fitting outfit and is singing into a microphone. His face is lit up, and he has a wide, open-mouthed smile. The background is dark, and there are some blurred lights and objects in the foreground, suggesting a concert setting.

GENE SIMMONS

HIT PARADER

ACE FREHLEY



HIT PARADER

"We planned everything for maximum impact," Stanley said. "I don't think there's ever been a rock and roll band that's spent more time in the planning of their stage show. We worked on the stage itself with the best engineers in the business, and the lighting effects were years ahead of their time. But, despite all of that, it didn't always go exactly how we had planned. I remember once when we all came down the steps at the start of the show, and I looked around and Ace was nowhere to be seen. Then I looked up to the top of the platform we had just come down and all I could see were his huge, silver platform boots sticking into the air. Evidently he had been standing in some water when he touched his guitar, and he ended up giving himself one hell of a shock."

The shock that Frehley gave himself on stage that night was nothing in comparison to the shock the entire rock world felt as Kiss began dominating the music scene as no band had done before. From their humble beginnings in New York City in 1971 when four gentlemen named Stanley Eisen (Paul) Chiam Klein (Gene), Paul Frehley (Ace) and Peter Crissucola (Peter) first married their fortunes together, their's was a unique rocket ride straight to the top—a journey unprecedented in the long annals of rock history. Inspired by the moderate success of another early '70s Big Apple band, the New York Dolls, Kiss jumped into the fray with a well-planned approach that left little to chance. They *knew* the critics would hate them. They *knew* that mainstream rock society would shun them like the plague. But they also knew that a new generation of kids had come along who were searching for rock and roll heroes to identify with—and Kiss were determined to be those heroes.

"We all had come from rather conservative backgrounds,"



Paul takes care of Kiss Army business.

Simmons explained. "I was teaching school at about the same time that Kiss was forming. The band was basically four guys who shared a musical vision and were determined to do just about anything to make that vision a reality. We knew that our regular jobs meant long hours and little pay. We knew rock and roll meant money, women and travel. It wasn't a tough choice to make."

From the moment their self-titled debut album was released in February, 1974, it was apparent that Kiss was going to make a mark on the rock world. What wasn't clear at the time was if that mark was going to be a significant and lasting list of accomplishments or merely a brief and messy smear on the pages of the rock history books. As expected, Kiss was initially called every nasty name in creation by the rock press. Their kabuki-styled makeup was ridiculed as "juvenile", their songs were dismissed as "three chord garbage" and their stage shows were derided for their "perversion and pretension". But while all this was going on, something interesting was happening—a small yet significant number of fans were actually purchasing the **Kiss** album and demanding that their local radio stations start playing it.

While that album, and its two follow-ups, **Hotter Than Hell** and **Dressed To Kill**, never managed to significantly crack the charts or catapult Kiss beyond opening act status, they all served to reinforce the ever-growing Kiss Army and set the wheels in motion for the "revolution" that was soon to come.

In the 13 months that separated the release of their first three albums (Ah, those were the days!) Kiss was able to start creating more and more elaborate stage sets, incorporate more outrageous elements into their live show, and continually pepper their act with a fresh supply of new songs. Gradually their popularity began to grow, especially in the mid-west where cities like Cleveland and Detroit embraced the band like long-lost sons. In fact, by the summer of 1975 the band felt strong enough to headline arena shows in the mid-west, and it was during a stint in Detroit's Cobo Hall that they decided to let the tape machine roll. The results were **Kiss Alive**, the album that truly put Kiss on the rock and roll map. From that moment on there was no turning back. Soon **Destroyer**, **Rock & Roll Over** and **Love Gun** emerged (amazingly, all in a 15 month period) and Kiss found themselves with no less than three albums sitting atop the Top 200 of the sales charts. In an incredibly short period of time they had gone from being a band struggling for recognition and respect into one of the biggest groups in the world.

"That was a really amazing time," Stanley said. "Everything happened so fast. As I look back it amazes me how quickly we managed to get albums done—especially since we seemed to be on the road throughout that entire time. But I think we were just running on pure adrenaline. We'd write between shows, and once we went into the studio we worked really fast. We could sense that things were breaking for us, and we were determined to take full advantage of the opportunity."

By the time Kiss released **Alive II** in October of 1977, it was if they were issuing a statement that an era was closing. What had begun with their first live disc, seemed to be culminat-

Gene sharpens his ever-present tongue.



PETER CRISS

HIT PARADER



ed with their second in-concert collection. During that two year period, Kiss had sold over ten million albums, toured the world three times and been celebrated as the most recognizable band on the face of the earth. But the pure energy that had propelled the band along since their formation was beginning to run thin, and cracks were beginning to appear within the group's structural framework. While on the surface the band appeared to still be a four man brotherhood—the first band since the Beatles with every member a distinct and equally recognizable and important cog in the group's musical machinery—beyond that superficial mask of happiness problems were beginning to brew. While Simmons and Stanley had always been at Kiss' artistic nucleus, Frehley and Criss began to withdraw more from the band's creative process. Rumors of drug use and heavy drinking began to pop up around Ace and Peter, and it was a thinly guarded secret that Gene and Paul were more than a little peeved at their bandmates.

Still, despite these problems that were kept carefully away from the ever-preying eyes of the Kiss Army, the band rolled on. They began taking things at a slower pace, releasing a "greatest hits" collection **Double**

Platinum in mid-1978, and following up that album in the fall with the appearance of the band member's four separate solo albums. This controversial move seemed to upset the band's loyal followers, many of whom believed that Kiss was truly only Kiss when all four group members were functioning *together*. It almost seemed as if these fans made an outright protest against the solo discs, turning each into a commercial disappointment, despite the fact that Ace surprisingly came up with the set's only hit, his remake of *New York Groove*. It wouldn't be until May, 1979, nearly two years after the release of **Love Gun**, that Kiss would again release an album, **Dynasty**, and by then some of the band's commercial momentum had begun to wane.

"Things had gone so well for us in 1976 and 1977, that there was practically no where to go but down," Stanley said. "But looking back, we don't regret anything that we did during that time. The solo albums were a lot of fun, and we needed to take a little break away from one another. The four of us had been together non-stop for six years! That's a little hard to take for anybody."

When **Dynasty** failed



Paul Stanley

to reach the commercial heights of its predecessors (though it still went platinum) there were those in the media who gladly stated "the Golden Age of Kiss has come and gone." In fact, they may have been right. While the band's outlandish stage show was still selling-out arenas around the world, the group's internal chemistry had irreparably changed, and a fast-growing rift was developing between the Simmons/St Stanley team and the Frehley/Criss axis. Paul and Gene, always the in-control business brains behind the Kiss machine, began to fret more and more frequently about the increasingly unpredictable behavior of their fellow Kissers, and it often appeared as if Ace and Peter were indeed running out-of-control. Still, with the money rolling in and tour offers from around the world filling the corporate mail box, it just wasn't the time to make any drastic moves. But one could sense that they were coming...and they were.

It would take two more years, and two more albums—**Unmasked** and **The Elder**—before the *big* move finally occurred. First Peter, then Ace, were asked to leave the band (or forced out—depending on whom you ask.) Peter was replaced by Eric Carr, a talented drummer who joined the band for his first show on a hot summer's night at New York's Palladium Theater. With the band's help, he altered Peter's trademark "cat" into something resembling a fox, though to this day few Kiss fans are certain of exactly what Eric's stage persona was supposed to be. For a short while longer, Ace held on, battling his abuse problems. But by late 1982, shortly after the release of **Creatures Of The Night**, Ace was out and Vinnie Vincent, the short-lived "Egyptian Warrior" was aboard. The Kiss Army tried to

embrace the band's new members, but as Stanley now understands, it was just never the same.

"From the outside looking in, Kiss was this incredible four-man machine," he said. "Each member had his own following, and I think that was great. Ace and Peter had as many fans as Gene and I did, and I understand how difficult it was on our fans to accept anyone new in the band. But they didn't understand what was happening within the group at the time. Things had become very difficult. We had to make a move not only to save Kiss, but to save Peter and Ace."

Despite all the kind words that Simmons and Stanley issued about their departed comrades at the time, it was quickly apparent to everyone with both eyes and ears that this new and supposedly "improved" version of Kiss was struggling. Rumors soon began to spread that an even more drastic move than the firing of Ace and Peter would soon shock the Kiss world. Finally, in 1983 it happened—Kiss decided to drop their trademark facial makeup. To many of the group's long-time supporters it was the finally straw—the ultimate indignation. No longer were Kiss the four super heroes, they were just another rock and roll band. It was obviously a difficult decision for Simmons and Stanley—perhaps even a tougher decision than splitting with Ace and Peter. But with their '70s glory days behind them, and a new wave of heavy metal about to begin, Kiss wanted to literally and figuratively put on a fresh face for the '80s. While some industry insiders argued that the move was done strictly for financial reasons—to increase lagging interest in Kiss—the band's members insisted (and *still* insist) it was just the right time to make the move.

"Taking off the makeup was a very hard decision for us," Simmons said. "That was what many people knew best about us. It was our trademark. But at the same time it had become somewhat limiting. We sensed that there was a renewed interest in hard rock music in the early '80s and we wanted to be part of that. Removing the makeup was the only way we could effectively move on with our career."

Despite their bold decision, things didn't proceed particularly smoothly for Kiss over the next few years. After releasing the moderately successful **Lick It Up** in 1983, the admittedly strange Vincent was replaced by the talented Mark St. John, who after developing a debilitating case of carpal-tunnel syndrome in his hands was replaced by Bruce Kulick (whose brother Bob is rumored to have "subbed" for Ace on many of Kiss' early albums) in time for 1985's **Asylum**. While Kiss' ensuing '80s albums were to each sell at least 500,000



Gene enjoys a tongue sandwich.

copies, and their tours routinely packed arenas from coast-to-coast, it was obvious that the band was being overshadowed by a new generation of younger, heavier, hungrier bands—many of whom, ironically, were to cite Kiss as their primary influence.

"It's great when young bands come along and tell you how much of an impact you've had on their lives," Stanley explained. "But as far as I was concerned, we were their contemporaries as much as their influence, and we set out on stage every night to prove that point. We always wanted to take the hottest opening act we could find—the band everyone was talking about—just so we could try to blow them off the stage. And I don't think it's bragging to say that most of the time we did."

By the late '80s, with the release of such discs as **Crazy Nights** and **Hot In The Shade**, Kiss had settled into a steady, comfortable sales pattern. They were no longer the Biggest Band In The Land—an honor that had been transferred to the likes of Metallica and Motley Crue. But they still held their own against anyone, producing albums guaranteed to hit the top of the charts. Yet it was never quite the same. Everywhere Gene and Paul went they were confronted by young fans who *demand*ed to know why they wouldn't reteam with Ace and Peter and reform the "real" Kiss. What Stanley and Simmons didn't want to reveal was that their relationship with their former bandmates was still extremely strained, and both Criss and Frehley were still unsuccessfully battling the demons of drugs and alcohol.

The rumors, however, just wouldn't go away. As Kiss entered the '90s the stories of a possible Kiss reunion kept growing stronger and stronger. As fast as those rumors hit the rock wires, however, Simmons and Stanley would shoot them down. They took great pride in pointing out that in Kulick and Carr they had musicians that could play rings around Frehley and Criss, and while that may well have been true, Kiss fans never fully accepted any of the band's "substitute" members (who, indeed, were paid as sidemen by

Simmons and Stanley rather than as full members of the group) as they had accepted Ace and Peter. But it was the tragic death of Carr in 1992, after a long, brave battle against cancer, that reignited the reunion debate all over again. While Kiss merely wanted to mourn the loss of their good friend Carr, they were forced to begin answering a new series of questions concerning the rehiring of Criss.

"That was a very painful time for us," Simmons said. "Eric Carr was one of the nicest, most sincere, and most talented people I had ever met. He suffered with his disease so bravely, and we wanted him to remain strongly in the minds of all Kiss fans. It wasn't the right time to consider a reunion...it was just time to remember Eric and move on."

Move on they did, hiring another Eric, Eric Singer—fresh from his stint with former Ozzy Osbourne guitarist Jake E. Lee in the band Badlands—to be their new drummer. Singer brought a renewed passion to Kiss, providing them with both an incredible kit technique (as evidenced on the albums **Revenge** and **Alive III**) but also an understanding and love of Kiss' history and lore. In fact, it was to be Singer who would actually open the doors for the Kiss reunion when it would finally take place in 1996. Singer's respect for Criss had long been apparent, and when Peter contacted the band about attending a Los Angeles-based Kiss convention in 1995, it was Singer who

recommended that the band's former drummer sit in with the band during one of their acoustic convention sets. From there things began to take on a life of their own. Soon Frehley had been contacted to take part in the band's historic MTV *Unplugged* appearance, and within months rumor had become reality as announcements were made that the original Kiss, in full costume would be taking their legendary **Alive II** concert stage out of mothballs and utilizing it on the American tour trail throughout the tail-end of 1996.

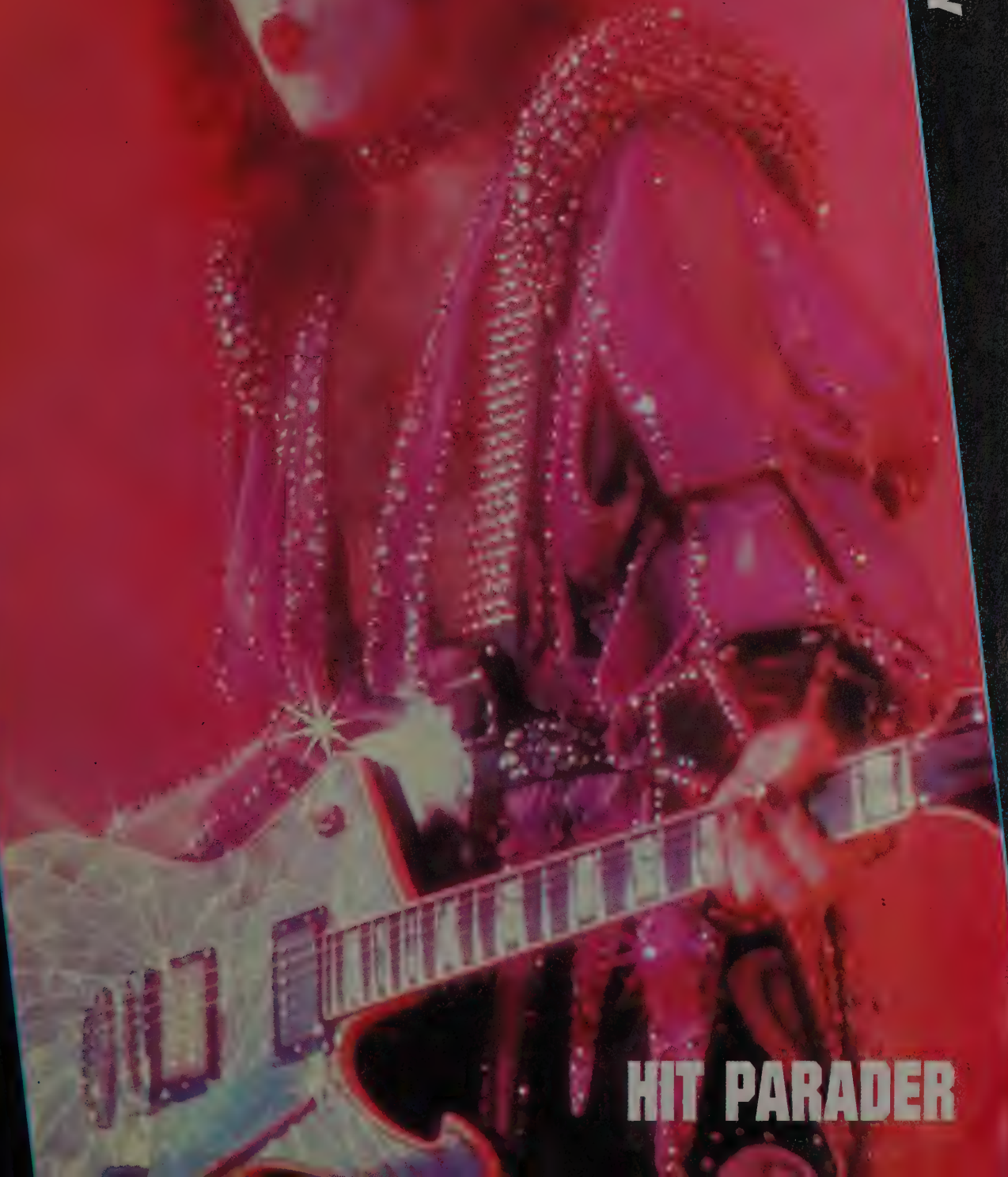
It was a dream-come-true for both Kiss' long-time fans, and for younger followers most of whom were too young to have ever witnessed the band on stage in their prime. While countless cynics noted that this "reunion" not-so-ironically came at a time when many industry pundits were predicting that Kiss as they had previously stood would not be able to even fill small theaters on a tour, others admitted that there was still incredible demand for the "original" Kiss. Simmons and Stanley have been pleasantly surprised that news of their reunion has caused such ripples through the normally jaded waters of rock society, and despite the claims that these cagey old rock veterans are bringing back the band's classic lineup in order to cash in on one more humongous pay-day, they insist that no amount of money could make them reform Kiss if their hearts and souls weren't into it.

"Do you really think we need the money?" Simmons said. "I can guarantee that we don't. We're doing this because the time is finally right. Ace and Peter have gotten their lives together, and they have always been a part of the Kiss family. On top of that, Kiss has always been about surprises, about doing what everyone thought was impossible or improbable. Everyone said this would never happen. Don't you think that's enough motivation for us?"



The Kings Of All Media

PAUL STANLEY



HIT PARADER

GENE SIMMONS





Ozzy Osbourne—
Ozzmosis (Epic)
141-481

Danzig—4
(American) 489-377

Sponge—Rotting
Piñata (Chaos
Recordings) 489-336

AC/DC—Dirty Deeds
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(Atlantic) 488-866

AC/DC—High Voltage
(Atlantic) 487-520

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Motorhead
(Roadrunner) 135-715

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Allegations & Things
Left Unsaid
(Atlantic) 481-614

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(Reprise) 476-549

Prong—Cleaning
Epic) 473-017

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(Columbia) 471-879

The Best Of Great
White (Capitol) 469-833

Pantera—Far Beyond
Driven (eastwest)
468-926

Violent Femmes
(Slash/Warner Bros.)
458-496

Sepultura—Chaos
A.D. (Roadrunner/
Epic) 467-654

Kiss—Alive II
(Casablanca)
467-035/397-034

Violent Femmes—Add
It Up (1981-1993)
(Reprise/Slash) 466-656

Stone Temple Pilots—
Purple (Atlantic) 465-963

Pearl Jam—Vs.
(Epic) 465-427

Black Sabbath—
Volume 4 (Warner
Bros.) 463-612

Danzig (American)
462-366

Kiss—Alive III
(Mercury) 459-636

Best Of White Lion
(Atlantic) 446-278

Bad Religion—
The Gray Race
(Atlantic) 148-106

ZZ Top—Greatest Hits
(Warner Bros.) 438-010

Type O Negative—
Bloody Kisses (Road-
runner) 469-023

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(ATCO) 453-217

Danzig—Thrall-
Deamonsweatlive
(American) 462-333

Slayer—Season In
The Abyss (American)
462-234

Judas Priest—
Metal Works
73-93 (Columbia)
459-412/399-410

Suicidal
Tendencies—Still
Cyclo After All These
Years (Epic) 459-083

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Worm Saloon
(Capitol) 457-796

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A Real Live One
(Capitol) 457-754

Stone Temple Pilots—
Core (Atlantic) 453-043

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Dirt
(Columbia) 445-833

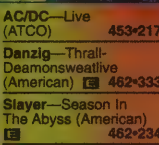
Ugly Kid Joe—
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(Mercury) 445-379

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To Extinction
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Poison—Swallow This
Live (Capitol)
433-128/393-124

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Peppers—Blood Sugar
Sex Magik (Warner
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Poison—Open Up &
Say... Ahh! (Capitol/
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Kiss—Smashes,
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Hits (Epic) 428-656

Pearl Jam—Ten
(Epic/
Associated) 428-433

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Pantera—Cowboys
From Hell (ATCO)
410-332

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'N' Roll (Warner Bros.)
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Ministry—Fifth Pig
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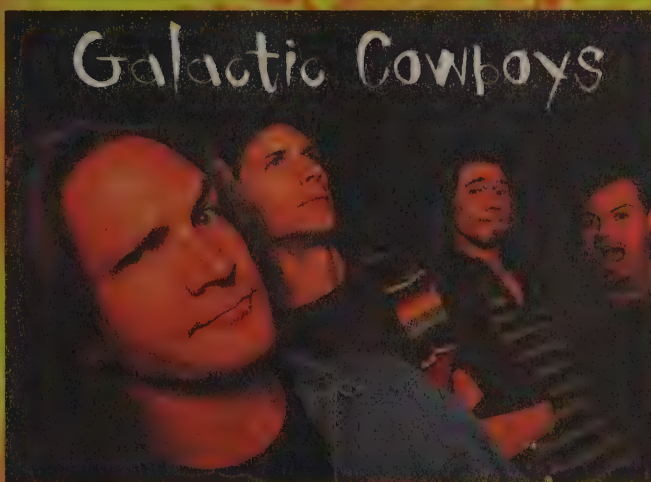
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Sabbath—White
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(American) 111-369

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Megadeth—Youthan-
asia (Capitol) 108-340



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Plant—No Quarter
(Atlantic) 108-977

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Rock (ATCO) 102-384

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Intervention (American)
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Band Of Gypsies
(Capitol) 122-598

311 (Capricorn) 135-335

Slayer—Hell Awaits
(Metal Blade) 107-318

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HIT PARADER

You might think that a band that's sold over seven million albums, toured the world to rave reviews half-a-dozen times and been recognized as one of the most significant groups of their era would practically be *bursting* with confidence. Heck, most bands with a musical resume like that would be on the verge of becoming downright *arrogant*! For some inexplicable reason, however, the members of Soundgarden sometimes come across as four guys in need of a major injection of self-esteem. It's not so much that Chris Cornell, Kim Thayil, Ben Shepherd and Matt Cameron lack confidence in either themselves or their platinum-coated sound. It's more that despite their incredible string of successes, which have

even if that's true, the music has to change. No band can really be content just to keep creating the same album over and over again. Some bands come close to doing that, and they're great at it. Look at AC/DC. Their consistency is amazing. You could take any track from their new album and trade it with any song they wrote ten years ago and you'd be hard pressed to tell the difference. I admire that. It just doesn't work for me. I don't have the kind of attention span that allows me to keep doing the same thing for very long. I may start out in a certain way, but before long things start veering off in a direction I didn't plan. Rather than fighting it, I just let it happen and see where things end up."

producer at all; he's a great guy and a great producer. We just felt it was time for us to try to do things our way. We had done some of our own production on some 'B-side' things, and we enjoyed it. This time we just went in and did the work. Maybe some people will hear the difference— maybe they won't."

This time around, Cornell also avoided the dilemma of having a producer tell him not to put as much strain on his voice. As many of you may know, the singer first injured his vocal chords during the recording sessions for **Superunknown**. And then while the band was on tour in 1994, he pro-

SOUNDGARDEN

IN high GEAR

included such chart-topping discs as **Badmotorfinger** and **Superunknown**, these Seattle rockers seem to take their accomplishments very much in stride. It's hard to get much of a rise out of Cornell and company— even when one is discussing the group's new album, **Down On The Upside**, their first studio creation in over three years.

"We're not salesmen, we don't like trying to sell our music to anyone," Cornell explained. "Sometimes that attitude can be misinterpreted; I've heard people call us everything from arrogant to conceited to shy because of it. I don't think any of that is true. We're just four pretty good musicians who may be a little self-conscious when it comes to discussing our music. We'd much rather just have everyone listen to what we've done and make up their own minds about it."

Whether or not they want to offer the hard-sell about their latest batch of rock and roll dynamite, the simple fact remains that Soundgarden's latest disc may well be the most significant and diverse of their decade-long career. In style, spirit and execution, this one seems to have all the bases covered. In a somewhat ironic twist, on a cursory level, much of this new material should be instantly familiar to the group's long-time supporters, featuring as it does Cornell's trademark buffalo bellow and Thayil's stronger-than-dirt six string pyrotechnics. But at the same time, there are some drastic and unexpected turns hidden among the group's full-frontal rock assault, and it is these deviations from the expected that give their latest outing much of its textural flavor.

"A band can have a sound that they feel most comfortable with," Cornell said. "But

Recorded almost exclusively in Seattle's Litho Studios— which happens to be owned by Pearl Jam's Stone Gossard— **Down On The Upside** often finds Soundgarden apparently trying to reinvent the wheel. While their hard rock roots are often laid bare on such tracks as *Pretty*

"We're not salesmen, we don't like trying to sell our music to anyone."

Noose and *Ty Cobb*, there's a looseness and freshness about the material that makes even the band's most conventional efforts take on a new-found luster. Perhaps this phenomenon can be best explained by the fact that the group has chosen to produce their new disc on their own, eschewing "professional" production assistance for the first time in their career. While such a move has unquestionably placed extra pressure upon the band, it's also provided them with a degree of freedom that Cornell has found invigorating.

"We all reached the point where we didn't want to spend a week just trying to get drum sounds," he said. "On the last album, I remember Kim had to work for three days just to get certain guitar levels where they were supposed to be. By the time you get around to actually recording the song, you're thinking more about keeping the sound levels where the producer wants them than making music. And that's not intended as a put-down of our previous

BY BIFF SAUNDERS

ceeded to strain them to an extent where the group had to cancel the remainder of their road outing. Now, a year after doctors finally gave Cornell clearance to begin singing again, he states that his voice has never felt or sounded better— though he's doing very little to protect his most valuable asset from again breaking down.

"What do you want me to do?" he asked. "I can't sing any other way. I only know how to go out there grab the microphone and go crazy. If I was to stop doing that, this would be an entirely different band. I learned the hard way that I've got to do what I want on stage— not what the audience expects. At a point a few years ago I felt that I had become trapped like some sort of side-show attraction because everyone expected me to go on stage and go crazy and climb the rafters every night. Once it crosses over from being what you want to do into what everyone expects you to do, the spontaneity is gone. It's the same thing with my voice. I sing the way I want to sing— not the way I'm supposed to sing."

"I don't think about the problems with my voice," he added. "All I can think about is the new music and how excited I am about it. That doesn't mean that I want to explain every nuance of it to everyone, and it doesn't mean that I want to travel all over the world trying to promote it. All I want to do is have people listen to it and enjoy it. If they do that, then I know I've done my job."

SOUNDGARDEN



HIT PARADER

Things are very different for the Offspring this time around. You see, the last time these So Cal punk practitioners planned on invading the rock world in 1994—with their album **Smash**—they had no expectations, few aspirations and a lot of preparation. They had already been playing the rock “game” for the better part of ten years, having released two previous albums, and their immediate goal was one of survival. Their target was to sell maybe 100,000 copies of that disc (if they got lucky) and land a few decent tour dates both in the U.S. and overseas. Thus, nobody

just as much as we did. Basically we learned that the best way to deal with success is just to ignore it.”

Now it all begins again for the Offspring, the pressure of writing more songs, of recording another hit album, and taking their music on the road. But you wouldn’t have a clue that the eyes of the rock world would again soon be staring at them from dealing with Dexter and the boys. These guys seem to perpetually remain as cool as an arctic iceberg. Tell ‘em that everyone from MTV to rock radio is waiting in the weeds to take shots at them this time, or

but from there it’s up to forces beyond our control. If they get behind us again—like they did last time—then things should be a lot of fun. If they don’t, we’ll just go back to doing things the way we did for nearly a decade before **Smash** came out.”

What exactly did The Offspring do prior to the emergence of their ground-breaking last album? How did these party hearty punkers survive the ups and down of being a small band on a tiny label that often had to play beer-bash beach parties just to scrape up enough gas money to get back home? The answer is relatively simple—they kept their day jobs and only worked on their music when their time (and their financial resources) allowed. Perhaps the greatest benefit of **Smash**’s success for the band is that it allowed them all to concentrate strictly on their music, though Holland admits that he still wants to get his master’s degree some day. For the Offspring, their success

THE OFFSPRING

IN THE SPOTLIGHT

BY HERMAN J. WRIGHT

was more surprised than vocalist Dexter Holland, bassist Greg K., drummer Ron Welty and guitarist Noodles when **Smash** proceeded to sell an astounding three million copies, in the process making the Offspring one of the hottest bands in the world.

All that was well and good for these Orange County rockers. They responded to their unexpected success with just the right blend of exhilaration and self control. While such an overnight turn of events could have blown most bands out of the water—both literally and figuratively—the Offspring managed to take much of what happened to them in stride. They heard themselves referred to as “leaders of the ‘90s punk renaissance” and they merely smiled. They saw their faces plastered on magazine covers from coast to coast, and they just shrugged. Maybe it was the fact that these guys were all in their late-20s by the time the success “bug” bit them. Maybe it was due to the speed at which their star status enveloped them. Or maybe it was because they didn’t take it all very seriously. But whatever the reason, these guys managed to live through what will certainly go down as the most tumultuous year of their lives—and come out of it laughing all the way to the bank.

“We had a great time,” Holland said. “We were a band on an indie label who made it happen against all the odds. Everyone was saying that we had to go to a bigger label, or we had to get on a bigger tour. But we just trusted the people around us and let them do their jobs. They made it happen



The Offspring: “We’re not losing any sleep over the next album.”

“We were a band on an indie label that made it happen against all the odds.”

inform them that they’re no longer punk’s “flavor of the month” and the best you’ll do is get a big smile out of these guys. They know they’re facing an uphill battle to get back to the top of the rock mountain. And you know what? They couldn’t care less!

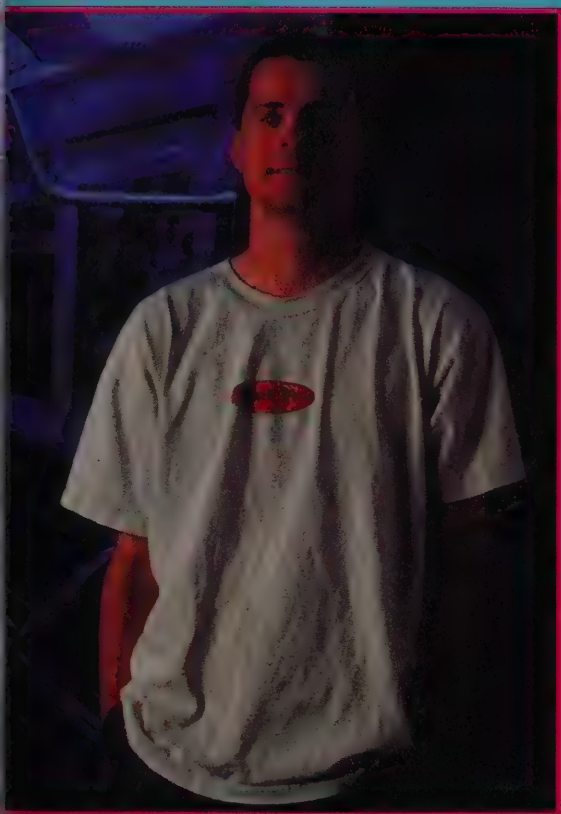
“Getting to where we were with the last album was such a surprise, that anything that happens from here is going to be just as much of a surprise,” Holland explained. “That’s why we’re not losing any sleep over how the next album is going to do. Our job is to make the album as good as possible,

has been more like an unexpected gift from above than the fulfilling of some sort of artistic prophecy. And these party-hearty punks want to keep playing with that gift for as long as they possibly can.

“We had a strong core following from which to build upon,” Holland said. “That’s what happens when you play in clubs for a long time before anything big happens. And even when the last album started to get rolling, we resisted the temptation to jump on some big tour, or try to expand our audience too quickly. We knew that if we did

things right, we had a chance to hold on to a lot of those people after the hype from the album began to fade. We didn't just want to be known as the band that had a hit single or two—we wanted to be known as the band that had a great album."

There are also those who insist that despite the recent accomplishments of the Offspring, the Golden Age of '90s punk has already come and gone. Those nay-sayers state that like the short-lived grunge movement that preceded it, the punk renaissance was a short-lived phenomenon that reached its peak—thanks to Green Day and Rancid as well as the Offspring—during the summer of 1995. Now, more than a year later, some would argue that the Offspring's brand of fun-loving punk is old news, that newer, fresher, hungrier bands have already come along to steal much of the band's artistic and commercial thunder. Holland takes such news in stride, offering a wink and a "what me worry?" grin. His attitude is that he's lived "underground" before, and if he has to do it again, he knows he and his boys will survive.



"Everyone wants to know why we didn't jump at the offers from one of the big labels and sign with them," the singer said. "That's just not our style. Some of those offers were very tempting, but we'd rather stick with people who truly understand us and what we're doing. We like the opportunity to get really involved in every aspect of the album, from making the music to marketing the final product. The people at our label allow us to do that. Punk isn't a trend to the people at Epitaph. They really love that form of music. When you're working with people who understand you, and what you're doing you don't have any fear about what the future holds. Maybe you wonder about it—that's only natural. But you feel confident that if you deliver a good album, those people will be there to support you. That's really all any band can ask for."

PHOTO: RICK GOULD/ICP



Dexter Holland:
"It's not our style to jump at any offer that comes out way."

Their brilliantly hypnotic meld of instruments and rhythms comes naturally—that's what makes Alice In Chains great. For some cosmic reason that no one in the band understands, the chemistry between vocalist Layne Staley, guitarist Jerry Cantrell, bassist Mike Inez and drummer Sean Kinney produces some of the best music to be heard on the contemporary rock scene. But it's no secret that the creative genius of this band is a very fragile dynamic.

Over the last few years Alice In Chains waffled as to whether they were together or apart... thus the reason for the major gap between AIC's 1992 release, *Dirt*, and this year's *Alice In Chains* album. Touring is on indefinite hold because of the delicate nature of Staley's health. Yet, today, according to Jerry and Mike, Alice In Chains is surviving... if not thriving.

the hard part. Once that goes through, it's easy.

JC: We're not in the frame of mind of forcing stuff. When it happens it happens. We had taken so much over the last year, all the tours and the albums, it's a load of stuff to let soak in. And we never had the chance to absorb it because we were constantly on the road all the time. We were burned out and we were fried being Alice In Chains. We'd lost our identity a little bit. So, we just decided to sit down. You've got to start fresh again man. And that's what we all

Hit Parader: What makes Alice In Chains tick?

Jerry Cantrell: I still consider myself a

second day of getting sounds, the LA riots happened, so we started our record and a riot broke out. It postponed start-

ALICE IN CHAINS

CENTER OF CONTROVERSY

BY BETH GRANT

kid, I'm almost 30, and I'm still a huge, total, big kid. So we're on the level of relating to people who pick up the music and who come to see us play—our fans. It's cool that we've been able to make that connection with them, but we're from the point of view that any kid can get the vibe of where we're coming from without knowing us. That's the thing that always turned me on about music when I was a kid; one day, when I was listening to a record, I had the realization that here is this inanimate piece of plastic that totally made me feel something from a person I will probably never meet in my life. I have no idea who he is, what he does, but I'm getting something from this guy. I feel like I know something that this guy knows, and that's the great thing about music.

HP: What do you like best about the new album?

JC: We've thrown our bits of fun in there. *Alice In Chains* shows more of that sarcastic tongue-in-cheek humor than any of the other albums. Our music is so overtly heavy that most people just glare right by that, and they'll hang with us and say, "you're funny." People think we're all pissed off all the time. I'm not a happy guy 24 hours a day, nobody is, but I'd much rather keep that side for the music. The rest of the day I'd like to have as much fun as possible.

HP: Was this one a hard album to make?

JC: This was a really intense record to do. This is how the record started; the

"The great things about music is that it conveys emotion."

ing for a week, so that set the tone of bizzareness. It was an intense record to make, and it was also really magical at the same time. We've been real fortunate to keep surprising ourselves, to keep making it interesting for ourselves.

HP: You guys had a very turbulent relationship during the recording of the *Alice In Chains* album, didn't you?

JC: That was tough man, because we were together constantly. When things started not working out anymore, it was a real hard thing to let go. When you love somebody and you've been with somebody for a long time the hardest thing in the world to do is to make a break rather than to keep in a nasty situation where you're doing damage to each.

HP: How did this album come together?

MI: The music part is pretty easy for us. It happens naturally; we're blessed with good chemistry. We've all got talent, insight, vision and genuine care and love for each other. It's getting the four guys in the same room at the same time that's

did. The last year-and-a-half was important for us all to find that again. That made this record that much more special.

HP: You've been very overt about Layne's drug use in your music.

JC: It's pretty obvious, the lyrics are pretty blatant. It's what we were going through at the time, that was around us big time, so this album is kind of a record of what happened. Hopefully you don't want to be there forever, because it's not a very fun place to be, and it's not part of healthy living or nothing, but that's what went down and we just played it out, and I wouldn't have had it any other way.

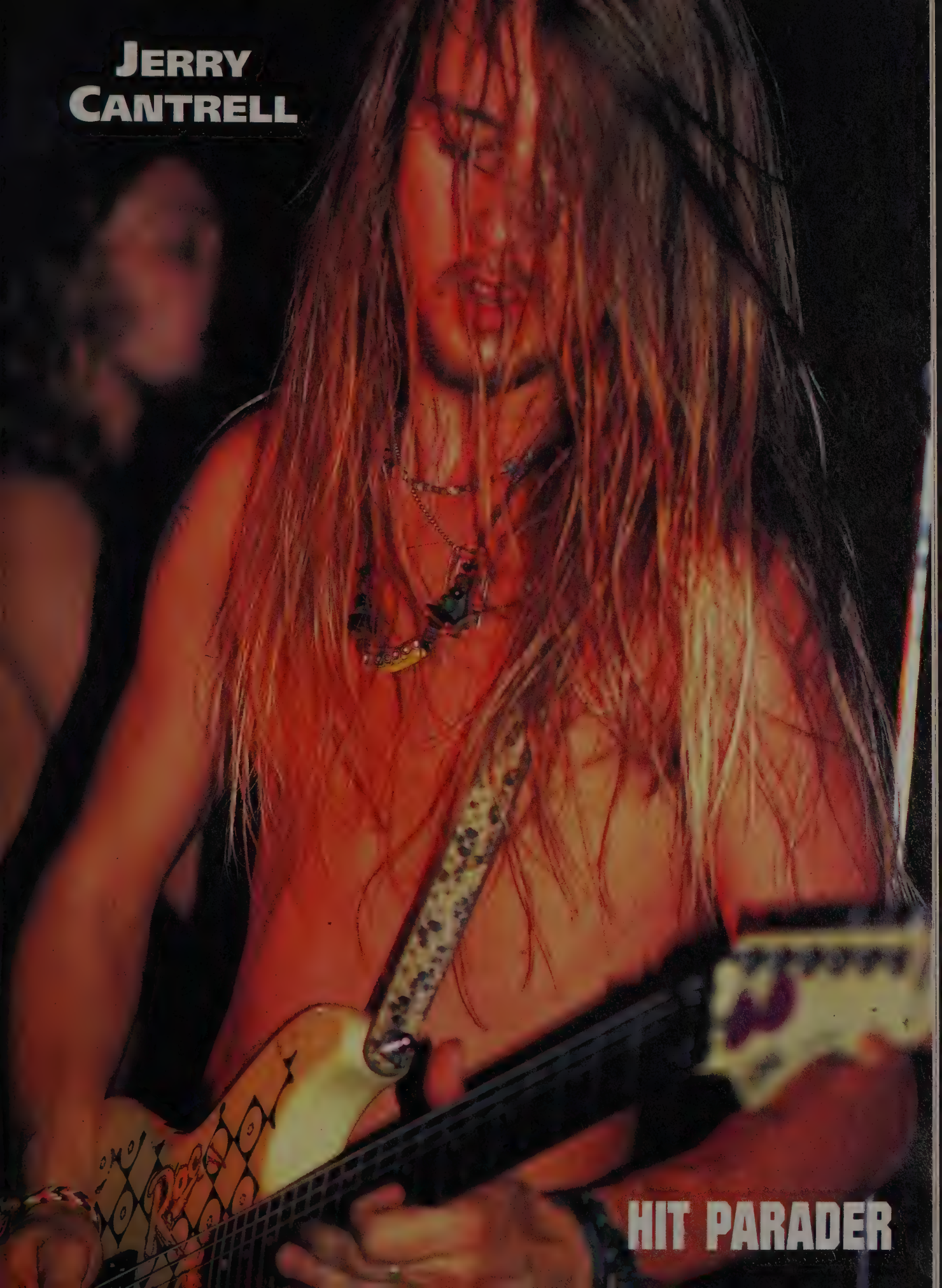
HP: What did you learn while making *Alice In Chains*?

JC: This record was a culmination of a lot of things, getting back together and realizing that it's better than it ever was musically. This record is a record of itself, there's a lot of lyrics about stuff that happened daily, just creeping their way into the songs. The lyrics of the first song, *Grind*, just set the tone for the record; don't count me out until I'm out, because I'll get up and kick your butt when you least expect it.

HP: What other tracks do you like?

MI: I like them all. *Heaven Beside You* is really cool and different. All the songs sound different on this record. I like *Again* and *Grind*, there's a song called *So Close* that's really cool, and they all just sound different. But they're all Alice In Chains.

**JERRY
CANTRELL**



HIT PARADER

Green Day's most recent album, *Insomniac*, has sold over a million copies. The band's latest North American tour has drawn an average of over 10,000 fans at each road stop. Demand for the group's merchandise has never been greater. Yet, despite all these apparent signs of strength and prosperity, there are those who will insist that the Golden Age of Green Day, as well as the halcyon days of the punk resurgence of the '90s, have already come and gone.

It's been the history of punk rock—dating all the way back to its late '70s roots with the likes of the Sex Pistols, Clash and

been those who have strived to negate the artistic impact and commercial significance of each successive group as they climb the long, often difficult ladder of success. But in the case of Billie Joe, Tre Cool and Mike Dirnt the current swath of negativism that envelopes Green Day—and the entire '90s punk phenomenon they've spearheaded—may be more based on fact than some rock pundits would care to admit.

Sure, the band still tops reader's popularity polls—but they also top the "least liked" category with an ever-increasing frequency. And yes, it's undeniably true that more recent tunes such as *Geek Stink Breath*

expected. It's no secret that this Northern California bad boy has alienated many of those around him with his increasingly snotty off-stage behavior. And while the band's supporters may state that such an attitude perfectly reflects the punk perspectives that both they and the band hold so dear, it's apparent that some of Billie Joe's pants-dropping, profanity-laced outbursts have served to do Green Day more harm than good. Still, with their ability to create infectious, million-selling albums and pack arenas from coast to coast (with fan-friendly ticket prices of \$20), some insiders believe Green Day will remain major players upon the rock stage for many years to come.

"When you've developed a base like they have, it's hard to see them really falling much farther than they have," one industry

GREEN DAY

ANSWERING THEIR CRITICS

BY BRYAN HARPER

"Everyone seems to have an impression of the way I'm supposed to act."

Banquettes—that despite the form's often back-handed attempts at breaking through the commercial barriers placed in its path, it is the style itself that often self-destructs. Punk by its very nature is not a medium designed for mass consumer consumption—at least over a lengthy period of time. It is a form based on outrage and rebellion—not exactly the formula to continually win the hearts of often conservative radio programmers and disc store owners. And now, in the wake of a three-year period that has seen Green Day shoot to the top, thanks to the sextuple-platinum success of their major-label debut, *Dookie*, and has also witnessed the emergence of such chart-toppers as the Offspring and Rancid, there are those who still insist that the punk phenomenon of the '90s—much like the "grunge" movement that preceded it—has already run out of steam.

"Punk is something that is a transitional rock form more than anything else," a noted rock critic recently stated. "It tends to emerge as a counteractive measure against what is perceived as too much of a 'mainstream' rock sound. Once the course of music has again taken on a more adventurous path, punk once again retreats into the woodwork."

Of course, the rock world has grown to expect a horde of naysayers who attempt to drag down any successful band, trend or movement as soon as "they" feel it has begun to get out-of-hand. It kind of goes with the territory. Throughout rock history, from the Beatles and Led Zeppelin right up through Nirvana and Pearl Jam, there have

failed to hit the same commercial response nerves. Into the line of *Nirvana*, *Cave* and *When I Come Around* were able to strike with unerring accuracy. It seems as if the raw punk aggression of the band's music, and their three-chord rails against authority, society and society, has begun to rub certain important members of the rock hierarchy the wrong way. And while that trend has served to understandably cause great consternation among the top brass at Green Day's record label—who've grossed an estimated \$30 million from Green Day album sales over the last three years—the fact is that nothing could make Billie Joe happier.

"I hate it when people start acting so strangely around me," he said. "They never did that before we had a hit record. Now it seems like they have an impression of the way I'm supposed to act. Well, I'm sorry if I don't know the way they expect me to. That's not my job. I never asked to be made a star. I think I'd rather be back playing in clubs."

With an attitude like that, ol' Billie Joe may get his wish faster than he may have

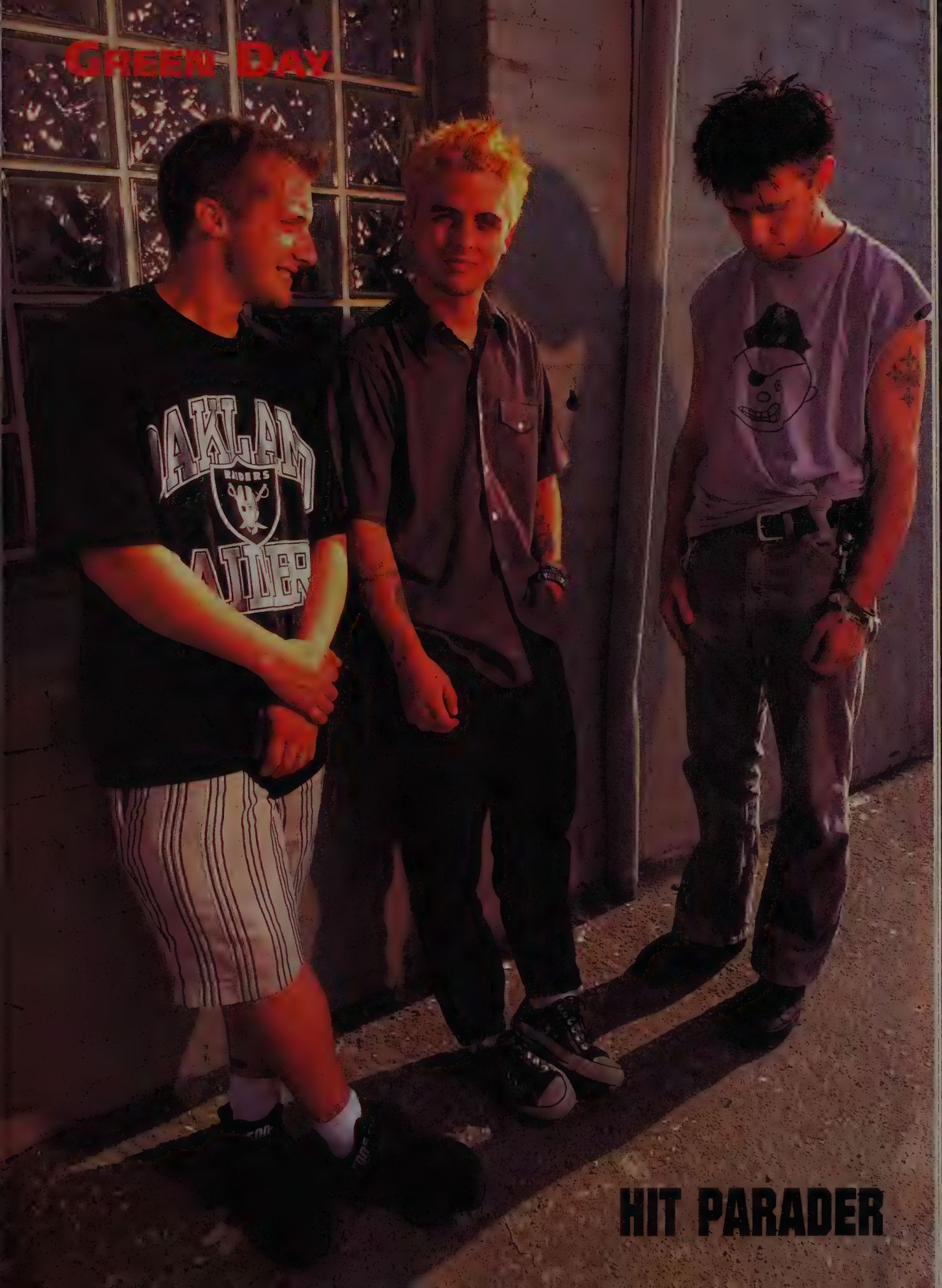
insider revealed. "So what if their next few albums sell 500,000 copies? That's still very healthy. It may be a long way from the six million sold by *Dookie*, but that was more of a phenomenon than anything else. What Green Day have to do is prove that they're not just a one-trick pony. What was cute the first time, became a little less cute the second time around. If they just attempt to repeat the formula on their next album, they could have some big problems."

It should be most interesting to see what Green Day is capable of coming up with in the years ahead. Are they indeed a band that only knows one way of playing? Have their basic punk instincts—the same instincts that served them so well on *Dookie*—begun to lead them down a path of ever-diminishing returns? Can Green Day begin to inject their basic sound with a bit more creativity by the time their next album is released later this year? According to Billie Joe, everything is possible—yet nothing is promised.

"We write what we feel like, and that's what we play," he said. "If that means that it sells a lot of records and we get to play big arenas, then that's fine. If it means we have to go back to making albums on our own and playing in clubs, we can live with that too. I realized right away that being rich and famous wasn't going to do it for me. Having a supportive wife and a kid to come home to were far more important to me. I've never compromised my music or my beliefs in order to try to make other people happy, and I'm not gonna start now."

PHOTO: JOE GIRON

GREEN DAY



HIT PARADER

OVER THE EDGE

BY VINNY CECOLINI

Both Worlds' Frontman John Joseph "Bloodclot" McGeown is a veteran of the New York Underground music scene, who sang on the Cro-Mags classic **Age of Quarrel** album. He is also responsible for introducing Hare Krishna to hardcore, inspiring the current Krishna-core movement led by bands like Shelter and 108. His love/hate relationship with Cro-Mags bassist Harley Flanagan was played out in the public arena like a soap-opera. The first time he left the band in '88, he hit rock bottom. When he defeated his personal demons, he started playing with hard-core bands again and rejoined the Cro-Mags to record **Alpha Omega** in '92. Unfortunately, by the time the band's posthumous **Near Death Experience** album was released, his love/hate relationship with Flanagan had disintegrated into pure hate.

In the summer of '94, the vocalist assembled a make-shift band to perform songs from the **Age of Quarrel** album at a tribute show in New York City. The set went so well, the band headed off on tour as the Cro-Mags, infuriating both Flanagan and former Cro-Mags guitarist Parris Mitchell Mayhew (both of whom are now in the band White Devil). Threats were made. It has been widely-known that John Joseph had been AWOL from the Navy since '80, he never expected to be turned in. He went on with the shows and was turned into the authorities.


Now that his legal troubles have been resolved, he's excited about the release of his new band debut, **Beyond Zero Gravity**.

"Both Worlds is not the John Joseph project," he explains. "The other members (of the band) are A.J. (Novello) from Leeway, Eddie Cohen, who's been in every hard-core band from Sick Of It All to Murphy's Law, and (Leeway drummer) Pokey."

Although Both Worlds have been compared to Quicksand and Orange 9mm, the songs that comprise their debut were written nearly five years ago.

"When I came up with the name Both Worlds in '88, I was going through a rough period in my life," confesses the vocalist. "I had just left the Cro-Mags and I had become involved with some messed up people. I realized that knowledge can either elevate or degrade your consciousness. Both of these worlds are contained on this planet."

Both Worlds originally formed in '91 with John Joseph, Murphy's Law guitarist Todd Youth and former Cro-Mags drummer Mackie. The first time they



John Joseph



played live, they opened for the Red Hot Chili Peppers, who were so impressed with the band they offered them the support-slot on an upcoming tour. But "everything soon fell apart". Youth headed back to Murphy's Law and the vocalist rejoined the Cro-Mags.

"When that didn't work out, I decided to put the band back together and put some material out," explains John Joseph.

After being victimized by suspect record labels in the past, John Joseph was understandably skeptical about signing a record contract. That's why *Both Worlds* debut is a four song EP.

"We didn't want to sign a deal, but we wanted to show people what we were doing," he explains. "The CD is just to let people know what we're doing. Later down the road, who knows what will happen."

For many rebellious kids growing up in New York City, Long Island, and New Jersey since the mid-1980s, experiencing a Murphy's Law show has been a right of passage, comparable to smoking their first cigarette or drinking their first beer.

From the moment the first guitar chord is rung, the audience swells into a mas-

sive whirlpool. Bodies fly about and those who brave the crush at the front of the stage, must also face the divers and the spray of beer foam. But Murphy's Law are much more than a live band. They are the center of attention at some of the greatest parties ever. After all, besides playing great music, they always bring a keg of beer.

Long before alternative and metal bands let audience members on stage, Murphy's Law broke the invisible barrier between band and audience. And it was frontman Jimmy Drescher (along with legendary Agnostic Front guitarist Vinny Stigma), who coined the term "mosh."

But while it has been over a decade since Murphy's Law formed (to score free beer at a New Year's Eve celebration), it's hard to call them survivors. Instead of reveling in old-school sensibilities, the band continue to grow, creating music that's fresh, valid and effective. And **Dedicated**, their latest disc is their hardest, most aggressive and, arguably, their best effort to date.

"The songs on this record have real meaning," says Jimmy, "rather than just beer, beer, beer, jump around and scream."

Besides songs about the band's run in

with Florida police (*Sarasota*), their inability to fit into a "nine-to-five society" (*Neighbors*) and the disintegration of a family (*Dysfunctional Family*), the album includes an over-the-top rendition of the Murphy's Law classic *Stay Gold*. Inspired by the he S.E. Hinton novel and Francis Ford Coppola film, **The Outsiders**, the song holds a special meaning for guitarist Todd Youth.

The New York underground music scene veteran (he was also a member of legendary hard-core bands Agnostic Front and Warzone) did not participate in the original recording (which appears on **The Good For Now EP**). The song, with its "I'll never grow up" adage, was an anthem for close friend, bassist Chuck Valle, who was tragically murdered in Los Angeles in the summer of '94.

Over the course of Murphy's Law's career, during which they recorded three classic full-length albums **Murphy's Law** (1986), **Back With a Bong** (1989), and **Best of Times** (1991) and one great EP **Good For Now** (1994) **Murphy's Law** have managed to maintain their punk ethic, keeping the price of tickets and merchandise to a minimum. So while they've toured arenas with The Beastie Boys and Fishbone and have opened



And Christ Wept

shows for the Bad Brains and the Red Hot Chili Peppers, they have also had to endure low-budget tours cramped- in tiny, beat-up vans. While this has resulted in a flurry of membership changes in the past, Murphy's Law believe they have finally assembled their definitive line-up.

Their spinal-tap-ish trouble with drummers has ended with the addition of Eric "Goat" Arce. The new line-up is completed by former Voluptuous Horror of Karen Black bassist Dean Rispler.

Drescher admits the band decided on the title **Dedicated** "because it covered a lot of ground."

"Of course, the record is dedicated to Chuck," he explains, "but the band has been together for more than a decade. So it shows we're dedicated. And our fans are dedicated—some of them have been with us for as long as we've existed."

Approaching their thirteenth year of existence, Murphy's Law show no sign of slowing.

"Everything depends on the path you take," says Drescher. "If you take a path that has a lot of potholes, you will get a sprained ankle. But if you can keep your band going through it all, you have learned a lot of lessons."

Unless you were living in a cave for the better of the last decade, you are probably aware of the Seattle music explosion of the early '90s, which resulted in a music renaissance for long-struggling punks, alternative bands and folk rockers. MTV and major labels took notice of these artists' more sincere, no-frills, uncompromised, grass roots approach to creating music.

However, the new music bohemia quickly became its own worse nightmare, shutting out anyone who didn't subscribe to its musical conventions, trends and styles. Electronic, industrial and gothic rock acts like And Christ Wept, Kill Switch... Klick, and Synthesia Murder Program had the doors of local clubs slammed in their faces. Sure, Seattle and the neighboring Portland music scenes were not known for that type of music, but they had become everything they once fought against.

The duo of Robert Riscassi and Chris Massey who make up the duo of And Christ Wept were constantly turned away by club managers and booking agents because they "didn't sound like Pearl Jam and Nirvana".

But did any of these bands give up, pull up stakes and move to cities with thriving techno-gothic-industrial scenes

like Chicago or New York City? No way.

Instead And Christ Wept and Kill Switch... Klick banded together and founded the NEC (Northwest Elektro-Industrial Coalition). With an initial membership of a half-dozen bands, the NEC issued compilation tapes, put out a newsletter, and badgered clubs with phone calls and flyers.

As the coalition grew, they began to be taken seriously, and the tide slowly turned. The shows came more frequently and the bands began signing recording contracts.

After years of playing in metal bands, vocalist, programmer and sampler Chris Massey joined with guitarist, keyboardist Robert Riscassi to form And Christ Wept in the Spring of '92. Mixing the sounds of their previous bands with their growing fascination with techno, gothic, and industrial, they recorded a series of well-received demos, before issuing their debut LP.

The band has stirred controversy in the Northwest with their use of horror film and war footage during their live performances. Still with a new album on the horizon, they are hoping to bring their brand of live mayhem to a national audience.

As the 150,000 in attendance at Holland's Dynamo Festival will attest, New York City hard core is alive and well and can transcend the local scene. Madball, led by vocalist Freddy Cricien, turned the crowd into a mosh-frenzied whirlpool of bodies as the band ran through songs from their full-length debut **Set It Off**.

Now, the band are gearing up for their second world-wide assault after finally putting the finishing touches on their sophomore effort, **Demonstrating My Style**.

"We did alright touring-wise," says guitarist Matt Henderson of the extended time between albums. "We wanted to make sure we played a good amount (in support of) **Set It Off**. But we also wanted to take the time to get the second record right."

And they have. While their debut was critically acclaimed, Henderson looks at the new album as Madball's true debut.

"**Set It Off** was a mixture of new and old," he says. "It contained re-recorded versions of songs dating as far back as (1989's) **Ball of Destruction** EP. **Demonstrating My Style** is all new stuff written by this band."

Madball's line-up remains "tight like a family" despite the departure of guitarist Vinny Stigma. Stigma recently decided to retire from the road to take care of his newborn son.

Although Henderson contends Madball became a full-time, "real" band following the release of the **Droppin' Many Suckers** EP in 1992, the band actually began as little more than a one-off opportunity for Agnostic Front vocalist Roger Miret's kid brother Freddie to front a hard-core band. Seven years later, the band, which also includes bassist Hoya and drummer Will Shepler, have helped make hard-core vital again.

The songs that comprise **Demonstrate My Style** examine the "hard-core lifestyle". Cricien's lyrics are cold, hard, and direct. Unlike songs where listeners are often left wondering if they have come up with the correct interpretation for a songwriter's introspective rants, Cricien's lyrics are cold harsh and direct as he reveals what it's like to grow up on the streets, where drugs, poverty and violence are always a threat.

Although Madball play a modern style of hard-core that still has ties to old school bands like Agnostic Front, they say they will never jump on any band-wagons.

"A lot of bands say it, but for Madball it's true: we're just straight-up hard-core," admits Henderson. "We don't try to do anything else. We don't try to branch out. We've been around long enough where we won't jump on the newest trend."



In name alone, Spacehog seemed destined to garner their fair share of attention. But combine their unusual moniker with their penchant for creating infectious, up-beat hard rock anthems and what you've got on your hands is a band seemingly destined for big-time success. This British quartet's debut album, **Resident Alien**, has already gone gold— thanks in no small part to the incredible airplay enjoyed by their debut single, *In The Meantime*, and their first U.S. tour is packing clubs from border to border. Brothers Royston and Anthony Langdon, Richard Steel and Jonny Cragg comprise this unit that has drawn favorable comparisons to a broad swath of rock legends— from the Kinks to the Rolling Stones to David Bowie— but to their fast-growing following, Spacehog's guitar-heavy sound seems to have a ring all its own. Recently we got together with Anthony Langdon to discuss his band's sudden rise to the top of the rock pile.

Hit Parader: Have you been surprised by the immediate success Spacehog has enjoyed?

Anthony Langdon: I think the word would have to be relieved more than surprised. You'll never know how much we needed to have this band have some success at this time. Roy and Jonny had lost their day jobs right before we got our record deal, and we were becoming incredibly frustrated. It seemed like we weren't getting anywhere, and the problem was that we thought we really had good songs and a good sound. But we just poured everything we had into the album and hoped for the

SPACEHOG

best. Thankfully, things have turned out quite well.

HP: Most people think you're an American band— yet your all very English. Why the confusion?

AL: It's fairly understandable since we were all living in New York when the band came together. I had come over to spend time with a woman I had met in London, and it was here that I met up with Jonny, who was working in a coffee shop in the Village. I immediately called up Roy and told him what was going on, so he came over and the band kind of fell together at that point. I look at it as more of an inevitability than any sort of freakish happening. We were all destined to work together, and we just-so-happened to be in New York when it happened.

HP: Would the band have eventually happened in London, if you had chosen to stay there?

AL: I don't know. Roy and I were in a number of bands back home, but my attitude was always very different in those bands. Roy took them seriously, but I must say that I didn't. It was just a bit of fun. Maybe it was because we were in America, or maybe it was because we found ourselves in a less-than-terrific situation financially, but this time I did take it more seriously— though there's still plenty of time, and reason, for fun. The songs on this album didn't just come together, however. We had been working on them for the better part of five years, so it's not like we decided one day to say, "let's write songs for the band." It was a long, slow process.

HP: So you don't view the success of the album, or of *In The Meantime* as a fluke?

AL: No, not really. But on the other hand, I am surprised that the

BY ROB ANDREW

Spacehog:
"We were all
destined
to work
together."

song has become as big a hit as it has. It was just one of the songs Roy had written, and by no means was it the best one. We didn't even record a lot of what I consider the best material we have. I know that sounds strange, but the way this album came together, we were looking to create something a little out of the ordinary, so we wanted songs that had sort of a quirky appeal. A lot of our other songs are what you might call more "classically" good rock and roll songs— you'll get to hear them eventually.

HP: People have drawn comparisons between Spacehog and a wide variety of other bands— mostly '70s English pop/rock acts. Does that bother you?

AL: Not at all. I have heard people say that. I've heard them say that Roy's voice reminds them of Bowie or even Ian Hunter. That's cool, even if I don't necessarily agree. I think he has a voice that's very unique. But even if people like to make comparisons, I don't think that our musical attitude in general is reminiscent of the '70s. We're willing to be very experimental and take some big chances. That's very "'90s" in my mind. But I always loved a lot of the rock from the '70s, and as long as the comparisons are favorable, and don't say that we're ripping somebody off, then I don't mind at all.

HP: As you go around playing live, how have the crowds reacted to you?

AL: I've been amazed by the fanaticism they have— but I guess that's where

HAMMIN' IT UP

"You'll never know how much we needed to have this band have some success at this time."

the word "fan" comes from. It's great to see them standing in front of us with big smiles on their faces, their Spacehog T-shirts on, singing along to every song. They know the words better than I do! But it hasn't gotten out of hand. We still can go and walk around anywhere we want and nobody knows who we are. I don't see that changing for a long time. But it's nice when somebody does know who you are and stops for you to sign something or says that they like the record. That kind of makes it all very worthwhile.

HP: Has being treated like a rock and roll star changed your life?

AL: Maybe when we start seeing some "rock star" money it will change my life. That hasn't happened yet. But anyone who would treat us like rock stars because we've had one single do moderately well had better go get a grip on themselves. It certainly hasn't gotten to us yet. We're very aware that we're just in the very first stages of what will be a long and often bumpy trip. We know that not every single we release is going to become a hit. But we also know that we might as well enjoy this experience for as long as we can.

"Anyone who treats us like stars had better get a grip on themselves."



Def Leppard:
"This album is
part of our musi-
cal evolution."

DEF LEPPARD

SPEAKING IN TONGUES

Slang. According to the dictionary, it's "a term referring to the utilization of colloquial expressions not necessarily considered part of standard speech." To Def Leppard, however, the term "slang" has a far more basic meaning. To these legendary British rockers—who in case you haven't figured it out by now, have titled their latest album **Slang**—the term refers to the utilization of musical expressions that have previously not been a standard part of this band's rock and roll vocabulary. Joe Elliott, Phil Collen, Rick Savage, Rick Allen and Vivian Campbell may believe that they're really stepping out on a limb with their latest disc—venturing into the uncharted musical waters where the Leps have previously feared to tread. But in reality, as Collen admitted with a sly smile, in contrast

BY WINSTON CUMMINGS

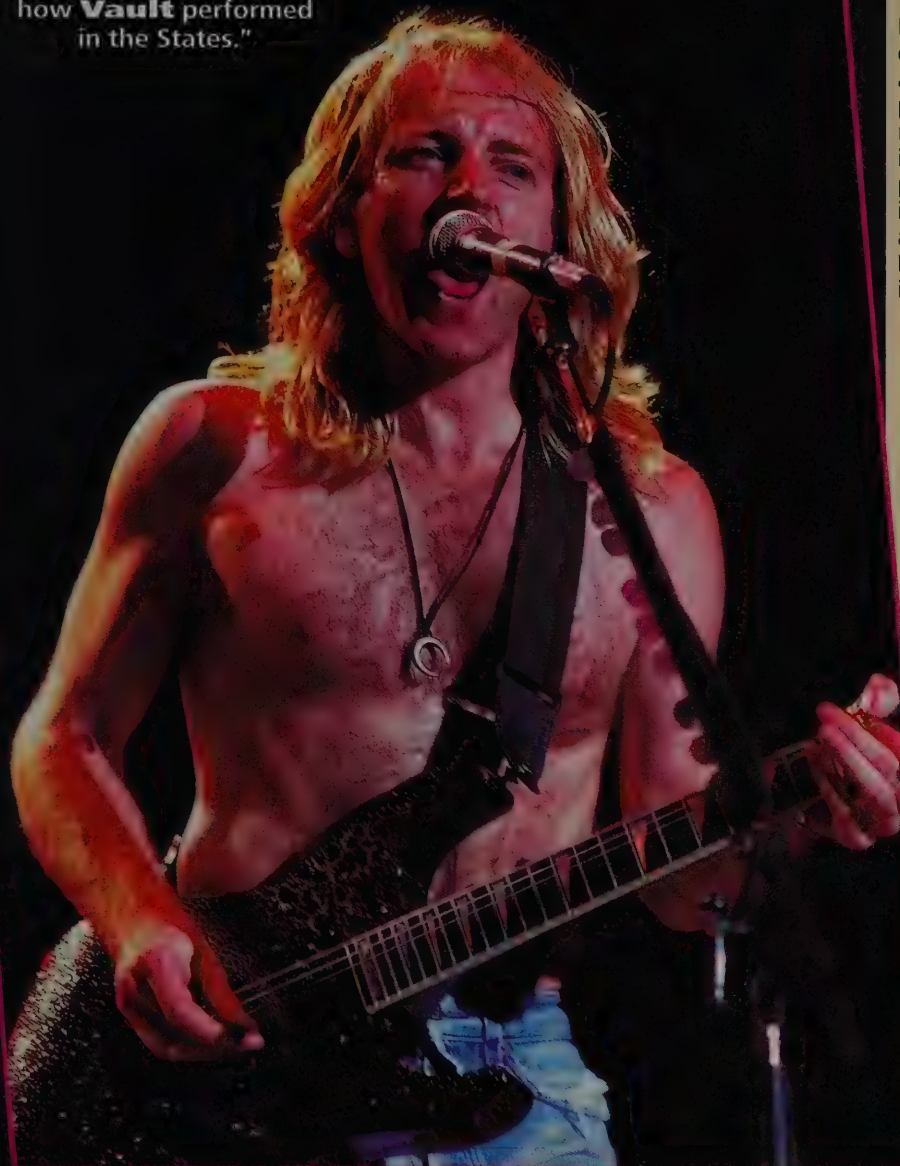
to the cutting-edge scene that surrounds them, these multi-platinum rockers are still the Kings Of Mainstream Hard Rock.

"We're still Def Leppard, and we're quite proud of that," the blond guitarist noted. "What may be rather bold for us may be rather timid for other bands, but that's just the way it is. We're not trying to reinvent ourselves at this point in our career. But on the other hand, we have taken some rather strong steps to ensure that the music this band is making in 1996 is quite different from what we were producing in 1986. To us, it's not so much a radical change as it is an on-going evolutionary process."

It could be argued that mankind itself has evolved at a faster rate than Def Leppard's

sound. This *notoriously* slow-working band insists that their latest disc (which emerges four years after their last new studio opus, **Adrenalize**) marks the beginning of a new era for the band, one in which they're calling all their own shots in the recording studio. It's long been a sore point for the Leps that even during their halcyon days—during which time such historic albums as **Pyromania** and **Hysteria** were selling a combined total of 25 million copies—the group was rarely given due credit for their accomplishments. Often that praise (especially from people within the music industry) was heaped upon studio wizard Mutt Lange, the man who not only produced the group's landmark efforts, but co-wrote many of their chart-topping hits. But now, with **Slang**, the band has chosen to forge

Phil Collen: "It's very encouraging to see how **Vault** performed in the States."



already notorious for favoring music with a noticeably dark and dire feel— will react to the still-unquestionably-upbeat flavorings of Def Leppard. But before anyone even thinks of writing off this classic band of the '80s as another "has been" unit that is living off of past glories, consider the fact that their recent "greatest hits" collection, **Vault**, sat in the Top 100 of the charts for the better part of six months and easily reached platinum certification. While this may all still be a long way from the glory days of **Pyromania**, it still bodes well for the Leps' immediate future.

"It was very encouraging to see how the **Vault** album performed in the States," Collen said. "In recent years we've grown stronger in Europe, so it was no surprise that it topped the charts in many places there. But to see it sell so well in America— and keep selling over a long period of time, gave us a boost. We're entering the **Slang** era in a great position around the world."

Amazingly, such world domination was not always the case for Def Leppard. At the peak of their American powers in the mid-'80s, the folks back home in Europe had turned something of a cold shoulder to the band, believing that they had sold out to mainstream American interests. But over the ensuing years, just as the musical scene in America was beginning to shift in a more radical direction, the Continent began to "discover" Def Leppard. On their last Euro-tour, the band sold out 10,000 seat arenas throughout Spain, Portugal, Germany, Italy and France as well as in their native England— and many in the crowd were too young to even remember when *Photograph* first rocked the world. If their European rebirth wasn't enough, Collen reports that the group's fortunes in the Orient and in South America are on the rise as well.

PHOTO: JEFFREY MAYER

"We're still Def Leppard, and we're quite proud of that."

ahead in the studio without Lange's helping hand offering assistance of any kind. They have tried this before— and for the most part failed. This time, however, Collen feels the band has managed to pull off the imposing task of living up to their own legacy...without Lange looking over their collective shoulder.

"We all still love and respect Mutt," the guitarist said. "Please don't try to interpret the fact that we didn't work with him this time as any sort of slight of Mutt. That would be the last thing we'd want to do. I still speak to him every week, and he's heard a lot of the songs as they were being completed— over the phone or through the mail. We just wanted to try things our way this time. We wanted to work at a certain pace and go for a somewhat less produced sound. Mutt was greatly responsible

for creating what some might consider 'The Def Leppard Sound', which many people might consider this sound of the '80s since so many other bands tried to copy it. But this is a new day, and a new era. We just wanted to strip things down a bit and see how it all felt. We quickly found out that it felt very good."

Indeed on their latest collection the band's lean, mean sound has been stripped of much of the studio pretension that characterized such earlier hits as *Rock Of Ages* and *Pour Some Sugar On Me*. While some of Def Leppard's long-time supporters may yearn for the group's "wall of sound" approach of yesteryear, once they sink their teeth into this new batch of hard-hitting rockers, few will miss the overly slick sounds of the past. Of course, it remains to be seen how rock society of the '90s— a group

"Some of those places may have missed out on us in the '80s," he said. "We never played in South America back then. I don't really know why. But now we can, and the reaction has been unbelievable. It's a great feeling to be able to go anywhere in the world and know that the people there want to hear our music. To be honest, I don't know if this band has ever been happier about either our music, or the way people have been accepting it. Everything has just gone great for us recently, which is a nice change after some of the personal tragedies we've gone through over the years. Vivian has come in and fit in very nicely, which isn't easy to do with stuffy old rockers like us. But he's helped make us a solid unit again— a unit that's truly ready to take on the world."

Pete Steele absolutely revels in the fact that he is one of the most imposing figures in rock and roll. Standing six-and-a-half-feet tall, and weighing in at a rock-hard 225 pounds, this New York native is the antithesis of the classic, stereotypical, fragile, angst-riddled, Cobain/Corgan-style Rock God. This guy is all man, and he's damn proud of it—even to the point of voicing his frequently-politically-incorrect musings about the unfortunate role that his kind—aggressive white males—have recently been forced to play in American society. But it's not only Steele's appearance and his attitude that's intimidating; Type O Negative's frontman has a voice deep enough to make walls shake, as well as tattooed forearms designed to make souls quake. This is a guy built for action, and judging by the initial response afforded Type O's new album, **October Rust**—their first release since 1993's chart-topping **Bloody Kisses**—there's gonna be plenty of action coming his way in the weeks and months to come. Recently we traveled to the band's secretive recording studio located in the bowels of their native Brooklyn, New York, to speak to Steele about the wild, mysterious and often unpredictable world of Type O Negative.

Hit Parader: It's taken you three years to follow up **Bloody Kisses**. Why such a long wait?

Pete Steele: Basically because up until two years ago I was still working for the City of New York, and I wasn't able to get out of that job very easily. Because of that, I wasn't able to give my full time and effort to the band until recently. At that point, when **Bloody Kisses** had gone gold and we were getting some great tour offers from both Europe and here, I knew that I had to give Type O my undivided attention. Then there was the process of getting the material together

first, when you examine the structure of our songs I think you can see both of those influences.

HP: Some of your new material is very complex and multi-layered. Is that where the Beatles' influences comes in?

PS: To some extent. The way we use unusual instrumentation to set certain moods, and the way we blend our lyrics and songs struc-

then put the best of them on this album. Maybe we would have gotten a hit single out of that. But that's not our way of doing things. There's a certain style that we feel best represents us, and that's far from a simple style. Our songs tend to be long and quite complex. But, on the other hand, we do want to be as successful as possible. I'd love to see this disc sell twice as many copies as the last one did.

HP: Over the last few years you've drawn some heat for some controversial statements—as well as for appearing in *Playgirl* magazine. Has all that been done to attract more attention to the band?

PS: Some of it has and some of it hasn't.

TYPE O NEGATIVE

BLOOD BROTHERS

BY ANDY SECHER

"The two biggest influences on us have been Sabbath and the Beatles."

for this album, and that also took some time.

HP: Are you concerned that such a long delay has caused you to lose the momentum provided by your last album?

PS: We'll have to wait and see. We owe everything to the fans who've stuck with us over the years—the people who were there even before **Bloody Kisses**—and we know they'll still be there for us with this album. If the other people who came on board last time want to stick with us, we'll obviously appreciate it. But if they don't, hopefully we'll be able to attract a lot of new people.

HP: How surprised were you by the success of **Bloody Kisses**?

PS: I'd have to say I was very surprised. It's not that I didn't have confidence in the music, but I just didn't know if what we were doing would ever reach a degree of mass acceptance. That was very rewarding. Hearing our music on the radio was an exceptionally pleasant experience.

HP: Comparisons have often been made between Type O and early Black Sabbath. Have you grown tired of those comparisons?

PS: Not really. When people compare us to great bands, how can you complain? The two biggest influences on us have been Sabbath and the Beatles, and while that may seem like two opposite extremes at

tures, have been influenced by them to some extent. But I don't want to take this Beatles comparison thing to an extreme. They were a great band, and an influence, but that's about as far as it goes.

HP: Why did you choose to record a version of Neil Young's *Cinnamon Girl* on the new album?

PS: Because we've always put a few unexpected things on our albums, and that happens to be a great song. I do sing it three octaves lower than Neil Young, but that only brings another dimension to it. We also needed a few shorter songs on the album, and that was one way of doing it.

HP: It's safe to say that Type O's music isn't commercial in nature, yet you seem to crave as big an audience as possible.

PS: It would have been easy for me to sit down and write 30 three-minute songs and

When I state my beliefs about society, about how certain majority forces have become the downtrodden, it's because

I believe what I'm saying. It's just now more people are listening to me. I said the same things when I worked a 9-to-5 shift for the city, but nobody cared what I said back then.

HP: You're aligned with an indie label, Roadrunner Records. Was there any thought to move to a major after that success of **Bloody Kisses**?

PS: Don't get me started on that one! We'd have loved to have moved to a major, and there were a number of offers on the table. But the fact is that Roadrunner has an exclusive contract on my services that dates all the way back to my previous band, Carnivore. Since Roadrunner is trying to establish themselves as an important label, and our last record was their first gold album, I can understand why they don't want to see us go anywhere. But it has been kind of frustrating for us.

HP: Has the label been as financially supportive as they could be?

PS: There are a number of negative things I can say about Roadrunner, but one of them is *not* that they've held back anything from us during the making of this album. They know how important it is to them as well as to us, so they have been extremely supportive. Whether or not that support will continue once the album comes out remains to be seen.

A full-page photograph of Pete Steele, a man with long dark hair, wearing a light blue t-shirt and a black watch. He is playing a dark electric guitar and has a thick metal chain draped around his neck. He has a serious expression and is looking slightly to the side. The background is dark with some stage lighting visible.

**PETE
STEELE**

HIT PARADER

SHOOTING STARS



GOD LIVES UNDERWATER

How can you not love any band with the balls to call itself *God Lives Underwater*? Of course, it helps that the music played by this foursome with the cheeky little name is so infectiously intense, so creatively riff-happy and so archly potent that you can't help but feel an instant (and perhaps even lasting) affinity towards vocalist David Reilly, guitarist Jeff Turzo, drummer Adam Kary and guitarist Drew McGee. By blending straight-ahead rock styles with a dizzying array of digitized guitar groans and machine-generated musical burps, G.L.O. has emerged with a style apparently tailor-made for the anything-goes '90s.

"We like to think of ourselves as basically a rock and roll band," Reilly said. "Everything else we do just adds to the flavors that each song naturally possesses. We're not trying to cover up anything or

make ourselves out to be more important than we are. We just have an affinity for the technological side of things, as well as for the musical side. We like to bring both those sides together in our music."

Judging by the reaction that such songs as *All Wrong* have already generated both on radio and MTV (where the tune has been a smash on *120 Minutes*), it seems as if *God Lives Underwater* can do little wrong—just don't try to convince Rochester, New York of that. Recently Reilly was arrested in that city for allegedly "inciting a riot" during a free outdoor concert held in front of 4,000 appreciative fans. The singer's on-stage plea for the audience "to have fun", resulted in barricades being broken and the police moving in. Thankfully, none of the 26 injured fans (most hurt by the cop's pepper gas spray) were seriously damaged—and Reilly got off with a misdemeanor slap on the wrist.

"I'd rather not talk about what happened," he said. "Actually, because of the legal proceedings, I can't discuss it. All I will say is that I'm glad it's over with, and I'm looking forward to getting back on the road with the band."

DRILL

You may first have heard of Drill through their song *What You Are*, which virtually stole the show as part of the **Empire Records** movie soundtrack last year. You remember, that was the flick that starred Steven Tyler's luscious daughter Liv, and came-and-went from neighborhood theaters in the blink of an eye. So maybe you *didn't* get the chance to check out Drill the first time around. But now these New York natives have returned with their first full-length offering, a self-titled disc that shows vocalist Lucia, guitarist Dan Harnett, bassist John Déservio, guitarist Paul Alves and drummer Marcus Farney to be adroitly walking the fine line that has come to separate pure hard rock from cutting-edge alternative.

"Our music is an emotional roller coaster that draws upon all the various experiences we've had in life and brings them to another level," Lucia explained. "To us the key word is passion. We're not out to necessarily dazzle with our instrumental virtuosity—though we can—or write hit songs. Our mission is to write and perform the most impassioned music we can imagine."

With the band's two founding members, Lucia and Harnett, citing such varied influences as Pink Floyd, Alice In Chains and the Police, it's easy to understand why Drill's album features such a broad swath of musical styles. But despite the occasional self-indulgences, where style begins to counteract substance, this is an album that delivers the goods from first track to last.

Having been together for only two years (after meeting one another through an ad in New York's *Village Voice* newspaper) it seems as if Drill is just beginning to fully understand the power their music contains.

"We learn new things about ourselves every day," Harnett said. "That's one of the things that makes this band so exciting. Each time we pick up our instruments and play we're entering new terrain. I'm as excited to see where this goes in the future as anyone."



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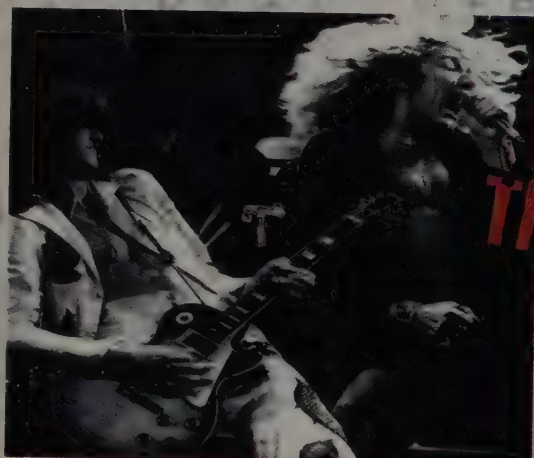
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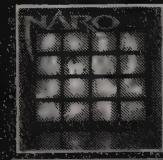
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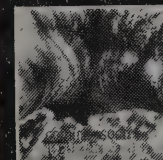
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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

Between fatherhood, writing books, participating in fencing matches and hosting his own radio show in London, Bruce Dickinson also finds time to direct and edit his own videos, a factor which allowed him to review our video reel from an entirely different angle. Oh, yeah, he also finds time to record albums and tour as well.

Real Love, The Beatles

It's so sad that John Lennon isn't around anymore, isn't it? Watching this just makes me think it's really sad that the guy is dead, and it overshadows the whole thing. The song is better than the last one they had; I hated *Free As A Bird*, it sounded like ELO. But this is alright.

shot. If you got the money you can pull this stuff together real easy. The song is not something I'd listen to more than once.

Follow You Down, The Gin Blossoms

I like this. It's really cool pop music. This is the best tune so far, the only song so far that's got



PHOTO: GAIL FLUG

Bruce Dickinson: "My band did an entire soundcheck dressed as Kiss."

When it comes to this style I prefer Oasis right now. Oasis has a bit more of an edge to it. But this is pleasant enough if you are a big Beatles fan. It just makes me so sad because it reminds me John Lennon is dead. The video is a real nice montage of clips, bits and bobs; Kevin Godley, the guy who did it knows how to edit stuff and he has access to some really amazing footage. Very well done.

Can't Get You Off My Mind, Lenny Kravitz

It's sort of Lenny Kravitz does Bon Jovi. It's the same sort of stuff. It's well done, competently shot, but in terms of the video, I haven't seen a shot that I haven't seen a million times before. The lonely performer on the road, talking on the phone to his significant other. The same grain footage, flash frame, performance

a tune. Cool lyric too, very clever. What I like about the video is that it's cheap. I love the fact that it's cheap and is just as effective as all the others. I mean somebody somewhere is playing this and it costs a lot less than all that other stuff. (After watching for a while) Oh, God, I just can't watch it now. This is deeply sad. I love the song, it's such a shame that the guy who did the video is so one dimensional. There's so many shots of stairs and like nobody is going to notice. Oh spare me.

Ironic, Alanis Morissette

I'm familiar with this whole album. This song has a great chorus, she has a great sense of melody. What I like about the video is that it's all the stuff that goes on in motor cars traveling down the road. Whoever did the video seemed to slice up life in tiny little bits. I'm not sure why it ran out of gas at the end.

Rock And Roll All Night, Kiss (from Unplugged)

I loved their early stuff. All the guys in my band are huge fans. In fact they did an entire sound check in South America as Kiss in full makeup. They spent all afternoon putting on Kiss make-up. We're actually thinking about getting dressed up and doing a Kiss gig. I guess since I got a hairy chest I'd be Paul Stanley. I think it's great that they are putting the gear and make-up back on. But this, I don't think adds anything to it being unplugged, at least this particular tune. It basically sounds the same as the electric version. It would be a lot cooler if they had the full make-up on.

Brain Stew, Green Day

Bad Religion. Oh sorry, Green Day. I think they are very lucky that they are making money doing this. I don't like the video either. There's nothing fresh about any of the images. Well, I do like the sofa being dragged behind the truck, that's kinda cool, but the whole image of presenting old people as being washed up and messed up is nothing. (After *Jaded* kicks in) I like this part, it moves better. I actually forgot there was another part of the video. Is it my imagination, but isn't this a bit long for a Green Day song?

I Want To Come Over, Melissa Etheridge

This isn't the track I heard that I liked from the album, but I do like it. The video is not too bad, it's not incredible complex but it works well with the song. At least they haven't lit it garishly so there's a lot of nice shadow which makes it look a lot cooler. Melissa is also really good looking as well. I think she's got a real interesting look. She's got a real face which I find far more sexy than your typical bimbo face. I find real people much more attractive than that plastic stuff.

Heaven Beside You, Alice In Chains

This one was real expansive. I really like this song. It's real interesting. I would like to know who directed it 'cause it has a lot in common with their earlier videos.

See You On The Other Side, Ozzy Osbourne

I haven't seen this one yet, but I thought *Perry Mason* was great. Very cool video. I love that it's in black and white. The song is good, not great and the effects in the video are quite interesting. I like it 'cause Ozzy is cool and it's cool 'cause there's a lot of close-ups of Ozzy. The rest of it I could take or leave.

Glycerine, Bush

I know this, I play them on my radio show. I have to say this track doesn't do a bunch for me. The video is nothing special either. I hate the way videos tend to steal that Kurt Cobain shot, it's pretty disgusting. They had a way that they pulled in close and framed his face which was unique, and now a lot of videos do the same thing and I think it's disgusting. No, I don't like this one at all.

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INDIE REVIEWS

SACRED REICH, *HEAL*

After struggling on the indie scene for the better part of their career, Sacred Reich finally got their major label chance a few years ago. But after failing to light any commercial fires in the big time, they've returned to their

sistent hard rock attractions.

Rating: ****

NOFX, *HEAVY PETTING ZOO*

NOFX have been around for years, creating a series of humorous, insightful, somewhat off-center rock discs that



indie roots with *Heal*, one of the strongest collections this Arizona-based unit has ever recorded. On such songs as *The Power Of The Written Word*, *Blue Suit*, *Brown Suit* and *Low*, vocalist Phil Rind and the boys have presented a broad swath of hard-hitting styles, running the gamut from metallic thunder to introspective ballad. Whether they're playing in the big leagues, or back home on the indies, it's nice to know that Sacred Reich continues to grow into one of America's most con-

have won them a small but dedicated following. (Actually, these guys have sold over a million records in the U.S. over the last 12 years, so maybe their following *isn't* so small.) But now, with the release of their latest album, *Petting Zoo*, it seems as if the time may be right for NOFX to make a more significant impact on the rock world. Thanks to their on-going association with Epitaph Records (home to such platinum stars as the Offspring and Rancid) NOFX seems primed and ready to take on the world

RATING SYSTEM: ***=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR**

with their irreverent punk sound. But considering that they refuse to do interviews, make videos, or even release a single, maybe the world isn't quite ready to fully embrace these strange rockers. Yet with the brand of infectious rock that permeates such tunes as *What's The Matter With Kids Today* this is one band that's hard to resist.

Rating: ***

VOIVOD, *NEGATRON*

It seems as if VoiVod has been around forever! But despite their decade-plus history, these seminal metal masters keep themselves continually ensconced on rock's cutting edge. This time around, on their latest collection *Negatron*, the band has boldly stepped into the world of multi-media music by releasing a package that not only contains a full-album's worth of creative, heavy rock, but also presents a CD-Rom-plus containing videos, interviews and computer graphics. But the bottom line with VoiVod has always been the music, and once you strip away all the space-age CD-Rom effects, you're left with ten powerful tracks such as *Insect* and *Project X* that add new luster to VoiVod's ever-growing legacy.

Rating: ***

KREATOR, *CAUSE FOR CONFLICT*

Over the last decade Kreator has come close enough to major international success to taste it, feel it and smell it. But somehow, that degree of success has eluded this European metal unit. This time around, the boys have presented, *Cause For Conflict*, one of their most engrossing, complex and overpowering collections of their eight album career. On such songs as *Progressive Proletarians* and *Hate Inside Your Head* Kreator presents a dizzying blend of mesmerizing power chords and blitzkrieg lyrics that while often intelligible and confusing, none-the-less come across with unmistakable power.

Rating: ***

PARADISE LOST, *DRACONIAN TIMES*

Sometimes pretension is good; sometimes it's not. In the case of Paradise Lost their fondness for creating overly pretentious, multi-layered rock opuses marks them as a band with a grand vision—but it also characterizes them as a group rarely in full control of their artistic aspirations. While there are certain awe-inspiring moments throughout their latest creation, *Draconian Times*, the album is too often weighted down with tepid word-play and musical approaches that run to the predictable. Still, if your tastes run towards gothically-tinged hard rock, then Paradise Lost may be a band you want to check out.

Rating: **

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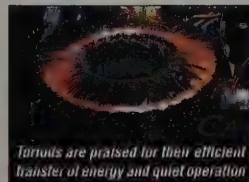
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Rack Space	one	two	two	two
Weight	9 lbs	18 lbs	19 lbs	25 lbs

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Toroids are praised for their efficient transfer of energy and quiet operation

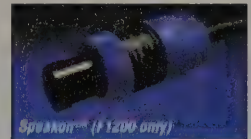
our own custom wound "Toroid" transformers. Using Toroids does two important things:

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High internal temperatures can shorten a power amp's life. To eliminate heat problems, the F-Series amps feature our exclusive "Front Pull" fan cooling system which draws in cool air from the front instead of pre-heated air from the rear of your rack. The cool air is then directed across specially "Staggered" high-amperage MOSFET devices on horizontally mounted aluminum heat sinks and exhausted to the rear. All of this adds up to a cool, efficient running amp, even under long term, full power operation.

A tremendous amount of research and development went into finding and matching the perfect combi-

nation of components to ensure clean, transparent audio as well as unmatched reliability. You'll immediately hear the difference, especially when comparing to light weight switching amps—we guarantee it or your money back!



All F-Series amps include fully professional input and output connectors. The F1200 has these additional features; Carvin's new RMS PowerMax™ switch for continuous full power 2Ω operation; Dual fans and dual back-to-back heat sinks; and Speakon™ connectors for touring companies that need quick speaker hook-ups.

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SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

78) BEST BE ON YOUR WAY

84) ENCHANTMENT 88) LOST AT 22

THE STORY BEHIND THE SONG "BEST BE ON YOUR WAY"

Luther Russell, lead singer and songwriter for The Freewheelers has a real passion for songwriting. As any valid songwriter knows, inspiration is the key to writing a good song. After all, his grandfather Bobby Russell and great-uncle Buddy Green once wrote such great classics as *Don't Get Around Much* and *Sentimental Journey*. How does a fourth generation Russell live up to such high expectations?

Wait, there's more. He was also a lucky little kid who not only got to meet his rock heroes, but hung out with them from time to time. Believe it, or not, Luther's dad was a top hair stylist to many of the '70s rock greats like Mick Jagger, the Eagles, and Three Dog Night. "Yeah, inspiration was everywhere for me," he says. "As a kid I was real impressed by the emotions songs could bring out in people. My grandfather was writing hit songs right up until his death in 1971."

No doubt if Russell's grandfather were alive today he would be more

than proud of his 25-year-old grandson's musical achievements.. *Best Be*



BEST BE ON YOUR WAY

(Recorded by The Freewheelers)

LUTHER RUSSELL

Your freaky mind has floated
A little bit from home
So blind
So loaded
Follows where your footprints roam

Evil's rainin' down from the sky
And I'm feeling like a castaway

If you don't want me
My lovin'
You best be on your way
If you don't need
My lovin'
You best be on, better be on, best be on
Your way

Your soul has drifted a little bit too
Far from shore
Self control
Has lifted
Up itself and out the door
You tell a spaceman down the road
That the devil's comin' out to play

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On Your Way is the first single from the Freewheeler's American Recordings debut titled **Waitin' For George**. It kicks the album in high gear with a raunchy guitar tone and Luther Russell's rough vocal growl. "This song originally started out as an Ike and Tina Turner thing," he recalls. "Then George (Drakoulis), our producer moved it along."

"I think we are what people want to hear these days," says Paradise Lost guitarist Aaron Aedy. The hard rocking quartet hail from Halifax, England where they're a popular act. "In a way, I like to think that we are pioneering." Public response to the single *Enchantment* from their new **Draconian Times** album is a good indication that Paradise Lost is on to bigger and better things here in the states. "*Enchantment* is a song about the fragility of life, inspired by the thought that any moment your whole life as you know it could change drastically," explains lead vocalist, Nick Holmes. "You know you can be driving through the countryside on a bright summer's day, confident in thought that everything is fine with you and the world—and then all of a sudden have an accident resulting in serious injury or death."



Compact Discs!

AC/DC - "Hail Caesar" (AUST) CD-5\$11.00

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ALICE IN CHAINS - "Them Bones" (92)

ALLMAN BROTHERS - "My Brother's Keeper" 2 CD

ALMIGHTY - "Live Blood" (JAP)

"Crank" (JAP) + 1 "Knockin' On Joe"

"Just Add Life + Bonus" (JAP) 2 CD new release!

"Just Add Life" (UK) ltd ed thermochromatic jewelbox

ANNIHILATOR - "King Of The Hill" (UK)

"Bag Of Tricks" (CANADA)

"Refresh The Demon" (JAP) new release

BANG TANGO - "Love After Death" (UK)

BEATLES - "Ultimate Rare Trax Vol 1"

(LTD Ed in steel box)

BJORK - "And The Sugarbushes"

BLACK CROWES - "Songs Of The Flesh" 2 CD (95)

BLACK IN BLUE - "Without Love" (JAPAN) 85

BLACK SABBATH - "Cannabis Confusion" (74)

"Seventh Star" Featuring Tony Iommi (JAP)

"Born Again" (UK)

"Mob Rules" (UK)

"Live Evil" (UK)

BLIND GUARDIAN - "Forgotten Tales" 1996 release

BLIND MELON - "Sling Me"

BLUES TRAVELER - "Jones For The Blues" 2 CD '94

"Mulling It Over" (studio demos)

BODY COUNT - "There Goes The Neighborhood" (92)

BONE MACHINE - "Search And Destroy"

BONFIRE - "Fire Works" (GER)

BON JOVI - "Stick To Your Guns" (outtakes)

BROWNE, JACKSON - "Alive And Kicking" (94)

BUCKINGHAMNICKS - "BuckinghamNicks"

BULLETBOYS - "Acid Monkey" (new ind release)

CANDLEBOX - "Into The Flame" (demos)

CINDERELLA - "Shelter Me" (UK) CD-5

COLLINS, PHIL - "Live At Wembley Arena '94" 2 CD

PHIL COLLINS/DIRE STRAITS - "USA" 2 CD

COOPER, ALICE - "Creatures Of My Nightmare" (74)

CRIMSON GLORY - "Crimson Glory" (UK)

D.A.D. - "D.A.D. Draws A Circle" (Denmark)

"Call Of The Wild" (Denmark)

"Special" (Denmark)

"Helpyourself!" (JAP)

DAMN YANKES - "Combined Forces"

DANZIG - "11/12 Dirty Black Night" (92)

"Life Without A Net" (Twist Of Cain Demos)

DEMARINI, WARREN - "Surfs Up" (JAP) CD-5

DEMON - "Night Of The Demon/Unexpected Guest" 2 on

DESTRUCTION - "Release From Agony" (GER)

"Sentence Of Death/Infernal Overkill" 2 on 1 (GER)

"Mad Butcher/Eternal Devastation" 2 on 1 (GER)

"Destruction" EP (GER)

"Cracked Brain" (GER)

DIAMOND HEAD - "The Friday Rock Show Sessions"

"Borrowed Time" (JAP)

"Canterbury" (JAP)

"Play It Loud" (GER)

"Singles" (JAP)

"Death And Progress" (JAP)

"Am I Evil" (UK)

DICKINSON, BRUCE - "Ball Breaker" '94

DOCTOR BUTCHER - "Doctor Butcher" (Ex-Savatage) GER

DOKKEN - "Best Of Dokken" (JAP)

"Beast From The East" (JAP) 2 CD

"Dokken" (JAP)

"Back In The Streets" (GER) 1st Dokken release

THE DOORS - "Black Angel's Death Song"

DORO - "Doro" (GER)

"Machine II Machine" (GER)

"True At Heart" (GER)

"A Whiter Shade Of Pale" (GER)

"Force Majeure" (GER)

"Angels Never Die" (GER)

"Live" (Includes 3 new songs) (GER)

DREAM THEATER - "Live At The Marquee" (GER)

DURAN DURAN - "Gemin" (93)

EAGLES - "Wanted" (73)

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EXCITER - "Better Live Than Dead" (UK)

"Unveiling The Wicked" (US)

"Exciter" (US)

FATES WARNING - "Awaken The Guardian/No Exit" 2 CD

"Night On Broken/The Spectre Within" 2 CD

FOO FIGHTERS - "Weenie Beanie"

FREHLEY, AOE - "Spacewalk - A Salute To Aoe" VIA

FREIGHT TRAIN JANE - "Hallucination" (US)

GENESIS - "Dance With Me" (86-92)

GIN BLOSSOMS - "Follow You Down" (UK) CD-5

"Ti I Hear It From You" (UK) CD-5

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HEART - "Desire Rocks On" (93, '94)

HELIX - "Over 60 Minutes With Helix" (Canada)

HELLOWEEN - "Dr. Stein" CD-5 (JAP)

"Kids Of The Century" CD-5 (JAP)

"Pink Bubbles Go Ape" (UK)

"Live In The UK"

"Judas" (JAP) EP

"The Time Of The Oath" (JAP) new release!

"Master Of The Rings" ltd ed 2 CD US & Canada

HOOTIE & THE BLOWFISH - "Fat City Blues"

"Let Her Cry" CD-5 w/live and unreleased tracks

"Hootie Holiday" (91-93 rarities)

"Cracked Rear View" (JAP) + 5 bonus tracks

HSAS - "Through The Fire"

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"Night Of The Crime" (JAP)

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JOHN, ELTON - "The Rarities Collection"

KANSAS - "Drastic Measures" (UK)

"Vinyl Confessions" (UK)

"Audio Visions" (UK)

"Down The Road" (82-89)

KEEL - "Larger Than Life" (GER)

KINGDOM COME - "Kingdom Come" (GER)

"Bad Image" (UK)

"Twilight Cruiser" (GER)

KING KOBRA - "Ready To Strike" (UK)

KISS - "Alive III" (JAP) w/extra track

"Wicked Lester Sessions"

"Destroyer Demos"

KYUSS - "Desert Heavies" (95)

L7 - "When The Stink Hits The Fan"

LED ZEPPELIN - "Listen To This Eddie" 3 CD

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LOLLAPALOOZA '92 - Vol 2: Ministry, Pomos For Pyros, Ice Cube, Red Hot Chili Peppers (3 CD)

LORDS OF THE NEW CHURCH - "This Is The House"

MARILYN MANSON - "Monkey Massacre"

"Ejacula"

"The 5000 Fingers Of Marilyn Manson" (demos)

"Manson's Babes"

"Dead In Chicago 1995" (+ Spooky Kids)

"The Dark Adventures"

MASQUERADE - "Surface Of Pain"

MEGADETH - "Tour Le Monde" (95)

"The Other Side" (94-95)

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"Forclosure Of A Dream" (DUTCH) CD-5

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"Raw Like Sushi Vol II" (JAP)

"Japandemonium" (JAP)

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PLANT & PAGE - "Live At The Omn" (95)

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ENCHANTMENT

(Recorded by Paradise Lost)

NICK HOLMES
 GREGOR MACINTOSH

Like a fever—inside of me
 Like a fever, fever—inside of me

Stand fast, faithful one
 See the moon, and not the sun but I
 All I need is a simple reminder

Breakdown frail affairs
 Turn from the elusive stares but I
 All I need is a simple reminder

Guilt is feeding, inside I'm cold

In depth grasp the chains
 Struggle as the waters gain but I
 All I need is a simple reminder

Observe the formation fight until the battle's won
 But I All I need is a simple reminder

There's no rule to say you'll cry alone
 Just find the strength to help you carry the load
 Reverse the frown and let the power surge
 But when alone you cannot resist the urge

Feel it, feel it like the pain of dying
 Feel it, feel it, like the pain of dying

Hold on face to face damaged by the sad disgrace but I
 All I need is a simple reminder

Twisting the knife in vain end the grief but who will gain but I
 All I need is a simple excuse

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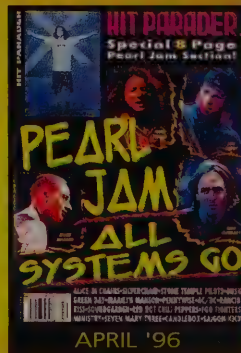
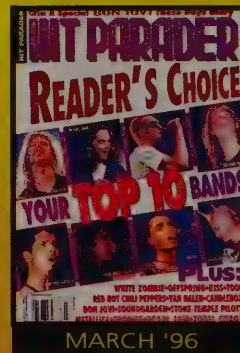
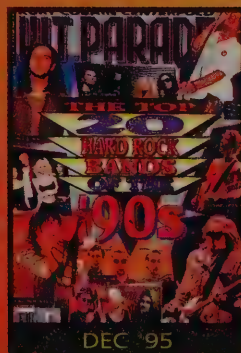
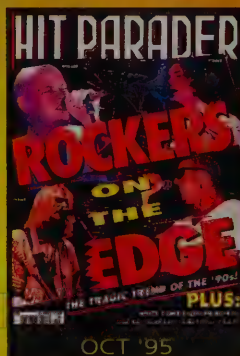
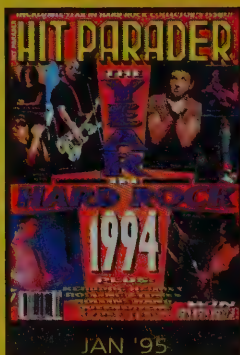
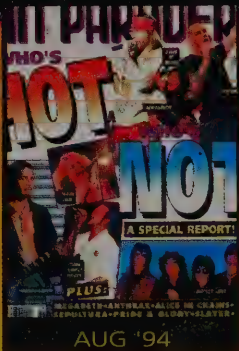
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(Recorded by Life Of Agony)

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If I knew where to go
I'd get there someday

If I knew how to fly
I'd fly away and forget about life for
awhile
But it is never that easy
To just pick up and go

And don't do as you're told
Cause life never works out that way

If it were true the skies would be full
every day

If I knew how to fly
I'd fly away
If I knew how to fly away
Well I'm lost at 22
And I've got no clue

No I don't know if things will work out
right
I'm lost and confused
I'm lost at 22

And I don't know if my life's gonna end
up right
Cause they keep on telling me
That I'm young, dumb and naive
But that's just what they want to believe
Well I'd rather be lost at sea
Than become part of this society
Where the grass is always green
and the air is always clean
At least that's what they ant me to
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I'm lost at 22
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HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

Yet another spring's chill has faded into the warm blush of summer. The trees have dropped their colorful early bloom and assumed the rich, verdant hue of our hottest season. Yes, summer has arrived, and to every rock and roll fan worth their weight in used guitar picks, that only means one thing—a ton of hot, new summer rock and roll CD releases. And, as always, we here at **Hit Parader** are only too happy to help you decide which of these new releases are dead-on smashes...and, of course, which ones fail to effectively hit the mark. We call this exercise in futility, *Hit Or Miss*.

KISS, UNPLUGGED

At first notion, the very idea of an acoustic Kiss album may strike many as somewhat incongruous. After all aren't these the "Gods Of Thunder", the guys who helped establish hard rock as one of contemporary music's most dominating forms? Yeah, they are, and they're still damn proud of it. But on their new **Unplugged** disc, which accompanies their recent "unplugged" appearance on MTV, the band lets their songs stand in the forefront rather than the outrageousness that has long been Kiss' live calling card. Such songs as *Do You Love Me*, *Plaster Caster* and *Domino* exude a more sedate charm that was generally lacking from their more raucous studio predecessors. While the world waits patiently for a new Kiss studio disc (as well as the start of their "reunion" tour), this **Unplugged** effort seems sure to delight the band's ever-loyal army of supporters.

HIT

SEPULTURA, ROOTS

Sepultura have built their reputation on being one of the most focused, extreme heavy metal bands on the planet. For the last decade they have created a legacy of

discs that can blow stereo speakers apart at even the lowest volume. Now, however, Sepultura have taken a more mature musical turn, a fact in evidence on their latest disc, **Roots**. While their heavy-handed style is still very much in evidence, this time around Max Cavalera and his boys have



turned to their Brazilian roots for influence, infusing such songs as *Attitude*, *Breed Apart* and *Born Stubborn* with a hefty taste of native rhythms and attitudes. Somewhat surprisingly, it works! Without sacrificing any of their musical power, Sepultura have restructured their sound to create something totally unique.

HIT

HOG, NOTHING SACRED

What would you get if you crossed vintage Van Halen with a healthy dose of Green Day? Probably a band that sounds something like Hog. Playing a style of

party-hearty rock that is steeped in both the hard rock excesses of the late '70s and the punk perspectives of today, Hog have created a sound that is fresh, exciting and totally unique. While some may scoff at the very notion of a "party" band in the angst-riddled times, the fact is that Hog manage to pull off their style by filling such tracks as *Shut Down* and *Don't Say Nothin* with a good-time energy that is almost impossible to resist.

HIT

MINISTRY, FILTH PIG

Long before White Zombie was even a blip on the national hard rock meter, there was Ministry, a hard rocking unit that managed to put a decidedly unusual twist on everything they lay their hands on. Yes, Rob Zombie has conveniently "borrowed" many of the moves, attitudes and sounds that Ministry main man, Al Jourgensen helped invent back in the late '80s. But as proven on Ministry's latest disc, **Filth Pig**, Jourgensen is still head-and-shoulders ahead of his nearest competition in terms of bizarre sonic overkill. While their previous disc, **Psalm 69**, helped establish Ministry on the international rock market, this one's gonna blow everyone else away!

HIT

GOD LIVES UNDERWATER, EMPTY

God Lives Underwater is one of those bands that is impossible to classify. With their special mix of technothrob and hook-heavy rock, these boys have quickly created a reputation as a band that plays by their own set of rules. On their debut disc, **Empty**, they manage to present hauntingly familiar-sounding material with a style all their own. This is stuff you instantly relate to on any number of levels—a truly rare commodity in today's rock world.

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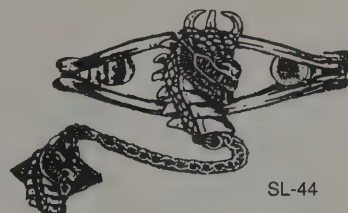
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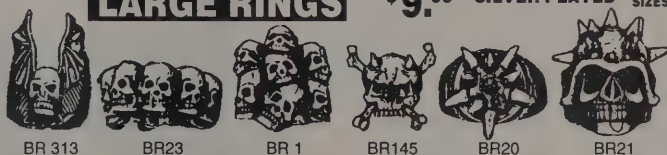
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GEARING UP

TECH TALK

BY JODI SUMMERS

It certainly hasn't taken Bush long enough to forge a signature sound. That sound is the combination of the crystal resonance of vocalist Gavin Rossdale and chunky sound of Nigel Pulsford's guitar both supported by the bass work of Dave Parsons and the fine drumming of Robin Goodridge. All-in-all it makes Bush's musical debut **Sixteen Stone**, great listening. Recently, we had the opportunity to speak with Nigel about how he masterminds Bush's unique style.

NIGEL PULSFORD

Hit Parader: How do you enjoy success?

Nigel Pulsford: It's really, really good. The nicest thing about it is people wanting to hear you play. That's really quite a thrill; people actually bothering to come and see you. No one wants to struggle to play in front of people, so it's nice to feel wanted.

HP: When did you start playing guitar?

NP: I was about twelve, and it seemed like a pretty glamorous thing to do. I come from a musical family, but I really rebelled against playing the violin and the piano. The guitar seemed like something I was interested in. I studied all the music around me and it made sense. It was something that was natural, and I was at ease with it.

HP: Tell us about your family.

NP: My mother is a very good pianist and when I was younger, she used to play concerts with her brother, who was a violinist. She was from that generation that when she got married, she was expected to stay at home. She'd admit that's probably what she wanted to do anyway. I have two older sisters; Janet plays for Cyndi Lauper, and my other sisters; Anne is a classical violinist.

HP: When you started playing guitar, what songs did you jam along with?

NP: I supposed I learned playing along to Neil Young records more than anyone else.

HP: Is that what really got you into the "fat" guitar sound?

NP: It all stems from that. I probably went from having a really thin sound one day to having a really fat sound the next. I really like jazz as well, but

that doesn't come out in Bush very often. At the moment, I'm really into John, and there's talk of us doing a track for a Coltrane tribute album. I'm still messing around for a few ideas for that if it does happen.

HP: What guitars are you most partial to using?

"When I was 12, playing guitar seemed like a pretty glamorous thing to do."

NP: Mainly a Fender Strat. I've got an old Les Paul Special from 1958, which the record company bought me in the States, and I tend to use that a lot now because it's such a nice guitar.

HP: How would you compare and contrast the sounds of the two guitars?

NP: The Strat can be a much more "spikey" instrument whereas the Les Paul has a much more solid sound. The nice thing about Strats is that they're quite fragile sounding, but you can virtually get anything out of them. The Les Paul Special is a much fatter sound, and it's a bit punchier. They are all very different. When I first got the Les Paul, I used it on everything. Gradually, I've gone back to using the Strat because it's what I used before. It's quite fun.

HP: Everything on the **Sixteen Stone** album was done with a Strat?

NP: I just used the one Strat on the whole album.

HP: So you're not a finicky guitarist?

NP: No. For years, I've had one guitar that I always used, and now because we're in a better position, we need spares to go out live. I've got my Fender Mayfair, and another Strat which they copied soundwise from the one I had.

HP: Do you have any special modifications?

NP: No. It's pretty stock. I bought a new Strat about six years ago, and all the ones I've tried recently haven't matched up to it, so in the end they made me one and matched the neck. I like 'em as long as they're pretty solid and they can stand it, because I really hit the strings hard. A well-made guitar is what I need because I do tend to hammer it a lot.

HP: Are you as rugged as someone like Pete Townshend onstage?

NP: I certainly hit it as hard. I'm always cutting my fingers when I play. I'm going to have to stop doing that, my fingers are getting shorter. It's going with the spirit of the thing. That seems to be the most natural way to play.

HP: What do you think about onstage?

NP: It really depends. If it's a gig where it doesn't sound very good, sometimes I think, "God, I wish this was over," and then there's always "God, don't let me mess up." We've done an abundance of gigs in the past year, and the least you can do is play

everything correctly. It's just a case of giving as much as you can. It's nice to be able to come up with new things. We often try something different, just to invest a bit more into the songs. It's very easy to play them all on automatic pilot. It's probably really boring for the audience, and it's really boring for me.

HP: Do you find as you play more gigs, the way you play a song evolves?

NP: Most of the songs have gotten slower actually. I very rarely listen to the album, but when I do hear tracks, I notice how fast they are. Most bands play songs quicker live, but we try to slow them down slightly to give them more space. It gives them a nice feel. We can stretch out a little bit without stretching out too much, and make it a bit more interesting really.

HP: How does your playing differ on a good—and a bad night?

NP: I'm told I'm pretty consistent. On a really good night, everything I try will work and a lot of what I do is getting the right sort of feedback happening, and on a really good night that will happen. On a not-so good night, the note will just die. Things go wrong, my amp will break down, that happens occasionally. It really depends on if you have a good sound. When you play the bigger places, you do get a much better sound because there's a consistency there. When things sound good, you tend to play better. On a bad night I'm average. On a good night, I'm above average. I hope. It's pretty sad for the audience if you are playing really badly.

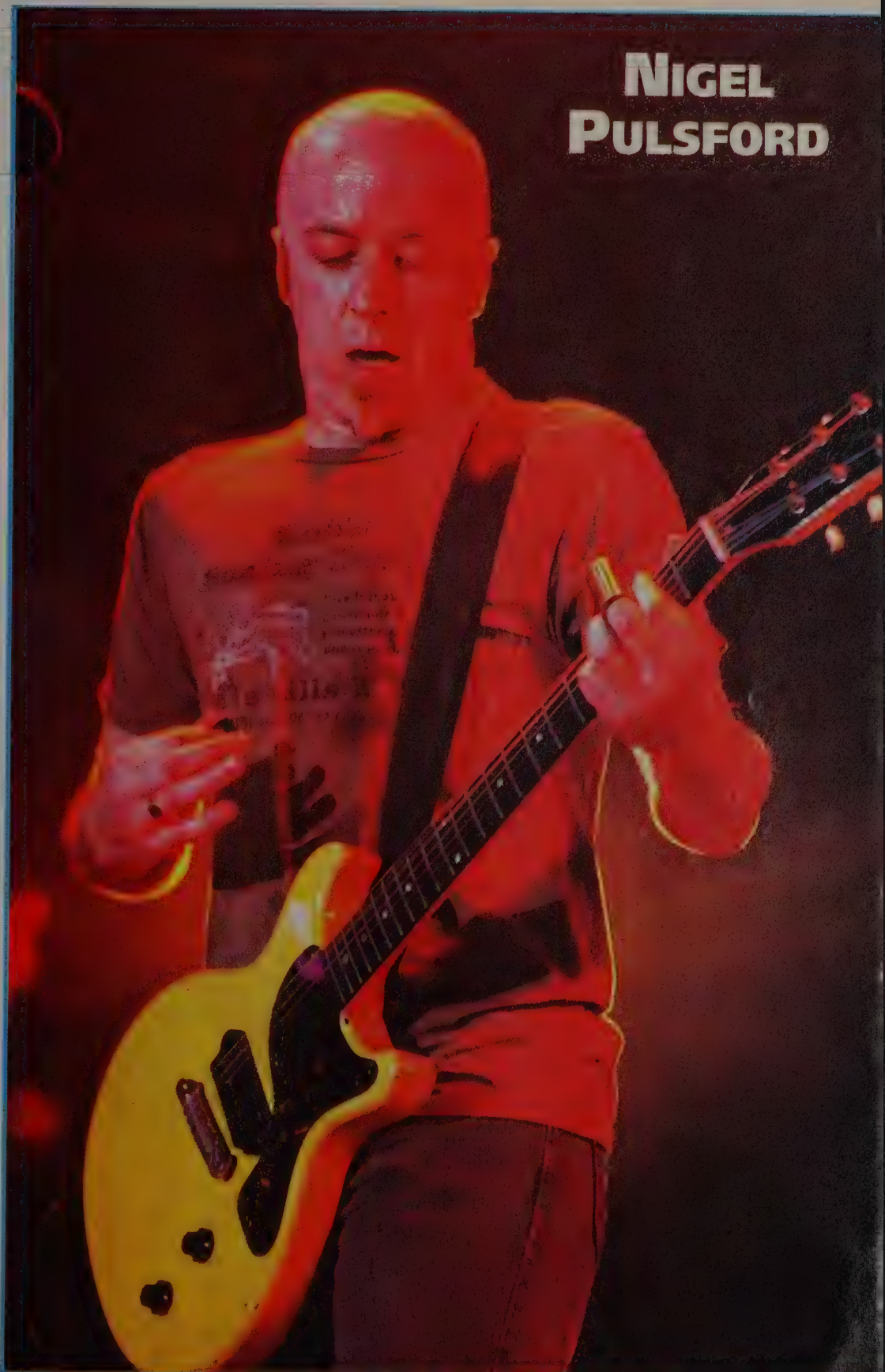
HP: Who are guitarists you admire?

NP: Hendrix, I suppose, and all those sort of guys. These new guys... John Frusicante, the guy who used to be in the Red Hot Chili Peppers, he's supposed to be barking mad, but obviously, he's really, really good. I really,

really like the guy in the Pixies. I like Neil Young, and the guys in Pavement I think are really actually good. At the moment I think they're the most inter-

esting. There's a band Chavez, a new American band from Boston, there are two guitar players in that band that I really really like.

NIGEL PULSFORD



INSTRUMENTALLY SPEAKING

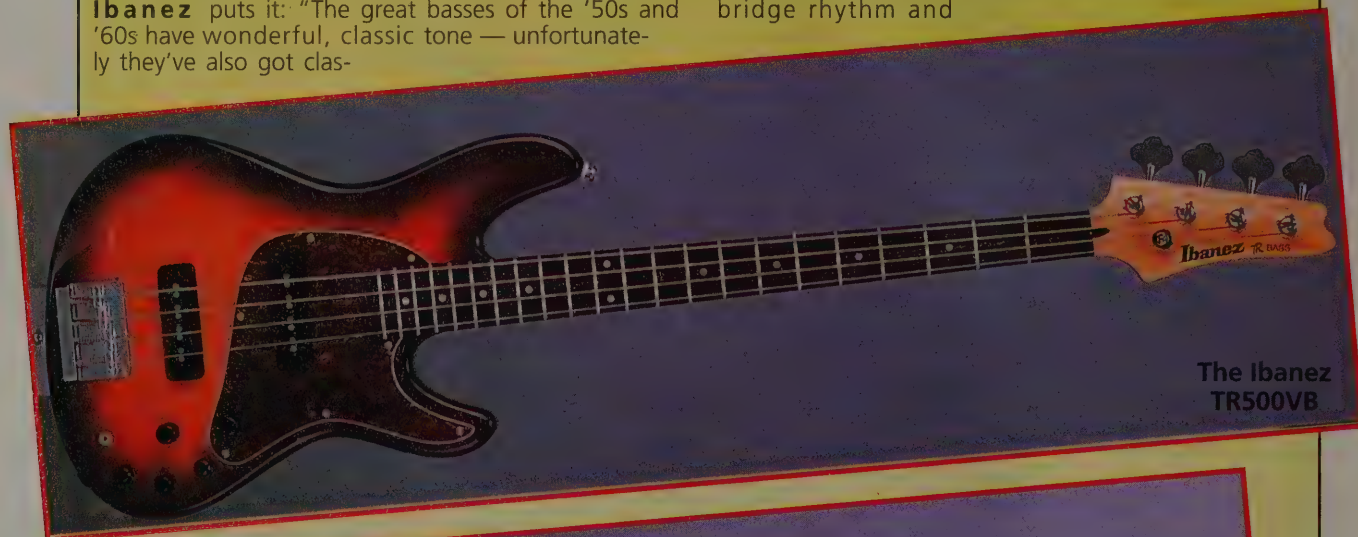
BY MICHAEL SHORE

Ibanez, whose well-made and well-priced guitars and basses we've featured often in this column, has 2 new-old bass guitars worth checking out — the *TR300* and *TR500*. "But wait," you ask, new—old? What's that mean?"

It means **Ibanez** has taken classic bass sounds and updated them with '90s technology that promises to keep the best of the old — those traditional tones — while dispensing with the bad parts. Here's how **Ibanez** puts it: "The great basses of the '50s and '60s have wonderful, classic tone — unfortunately they've also got clas-

bridge or through the body, vastly altering string feel, response, and tone. The *TR300* lists for \$569.95, the *TR500* for \$649.95. **Ibanez's** other TR series basses include the *TR50* (and 50L for lefties), 70 and 80, listing for \$299.95 to \$359.95.

Ibanez also has a new electric guitar based on the model whammy-master Joe Satriani has used on his last two albums, *The Extremist* and *Joe Satriani*, on which he's forsaken the tremolo bar for fixed-bridge rhythm and



The Ibanez TR500VB



The Joe Satriani-inspired JS700TR

sic single-coil hum, and classic prices, that is if you can find one. " **Ibanez** has solved the hum problem with its new "Power Tier" pickups, which use a stacked-coil design to buck hum in a single-coil size. While quieter than traditional single-coil pickups, **Ibanez** says they have the same warmth and tone.

While the *TR300* has that traditional "passive" electronic sound, **Ibanez** has again merged old and new by putting a 3-band active-electronic EQ in the *TR500*, where the EQ is hooked to a bypass switch that lets you play in passive mode. Both basses add even more versatility in that they can be strung either through the

lead work. The *JS700* combines a mahogany body with fixed-bridge design for a classic hard-tail sound — full of warmth and singing sustain. The *JS700* also has soap-bar-style single-coil humbucking pickups which, again, have classic tone without the noisy drawbacks of actual classic pickups. The new **Ibanez** Short Stop II bridge/tailpiece not only has the stability and simplicity of traditional one-piece, studmounted bridges, but also has individually adjustable saddles. The *JS700* lists for \$9.95 — again, a fair price for all the quality workmanship involved.

To learn more about these and other **Ibanez** guitars and basses, write: **Ibanez Guitars**, Box 886, Bensalem, PA, 19020.



Marshall's new *JCM Slash Signature* amp is an authentic reissue of the classic Jubilee 2555 100-watt head Guns 'n Roses guitarist Slash has sworn by for years. That classic was released in 1987 to celebrate Jim Marshall's 50th year in the music business, and the 25th anniversary of the **Marshall** Company. The new reissue is being custom-built only in 1996, of specially selected components, including a hand-built inter-leaved output transformer. This highly versatile all-tube amp comes with a manual with forewords by Marshall and Slash themselves, and is available with angled or straight-front cabinets. Being limited edition collector's items, they're expensive: \$1499 each for the head and cabinet. For more info write: **Marshall**, 89 Frost Street, Westbury, New York, 11590.



DOD's got five new effects pedals for guitarists and keyboardists. The FX-13 "Gonkulator" is a modified-distortion device that takes the sum and difference of a guitar's signal and blends it with DOD's patented Grunge distortion, producing overtones DOD describes as... "gonk-like." The FX22 "Vibro-Thang" is a sweet-sounding vibrato pedal, to which you can add selectable independent phasing and regeneration, giving a Leslie-like effect. The FX51 "Juice Box" is designed to be used in front of an already-distorted amplifier; by blending in selectable amounts of pure signal, the "peaks" keep driving the amp while the "Juice Box" adds color and sustain, for an unusual range of sounds that veer from clear overdrive to tube-like harmonics. The FX64 "Ice Box" gives a wide variety of smooth and shimmering chorus effects, and the FX84 "Milk Box" combines a creamy-smooth (hence its nickname) compressor and a high-frequency expander; it even has a "Pasteurization" control pot to dial in more high-frequency expansion. For more info write: **DOD**, 8760 South Sandy Parkway, Sandy, Utah, 84070.



Zildjian did it, as we told you in a recent issue — now **Sabian**, the Canadian company that came along 10 to 15 years ago to challenge the ancient grip **Zildjian** and Paiste had always had on cymbal-making, has its own internet site, with a fill menu of topics to update users about cymbals and accessories, artist-endorsers and clinics, dealer and distributor lists, and more. Clean graphics, quick downloading time, and illuminated, instant-click-on hyper;text are also included. The **Sabian** online address is: <http://www.sabian.com>. For more info on **Sabian's** many cymbals, use snail-mail to write **Sabian Ltd.**, Meductic, New Brunswick, Canada, EOH ILO.

VIDEO VIEW

BY ANNE LEIGHTON

Any time religion is presented, be it on television, a movie, or in a video, the boundaries of good taste are brought into question. Remember when Madonna danced in front of a cross on *Like A Prayer*? To this very day she continues to receive flack about it, and

Of *Mankind* dealing with forbidden territory, or should rockers be allowed to express themselves in any manner they see fit?

This month there are some cool "history of rock and roll" projects available for fans. The "inexpensive" one is a four-video collection, **Hallabaloos—Part 5, 6, 7 and 8**. *Hallabaloos* was a popular music TV show from the 1960s, and this collection features bands that should be appreciated by **Hit Parader** readers—the Kinks, Rolling Stones, Mitch Ryder and the Detroit Wheels, the Animals, the Zombies, and the Kingsmen. (\$79.98/MPI Home Video). **Rock'n Rom—CD** can be yours for the mere price of \$1500. But if you're a flourishing or fledgling marketer, promoter, or manager, or a trivia buff determined to know-it-all, this ultimate database is for

(<http://www.Instanet.com/-rockett>) was just named "Coolest Site on the Planet" by LPAGE.COM. The drummer, who was largely responsible for Poison's image in the mid-80s, has been using the band's inactivity to expand his already successful visual talents. First he created a website to let the world know about his creation. Poison Rik (as the cyber community calls him) sent *Video View* an e-mail with advice for creating a website. He says, learn the HTML code, which he did by stealing other people's codes, reading books and asking advice from knowledgeable friends. According to Rockett, the hardest challenge in creating a site was, "learning through trial and error. You have to at one point, 'just do it.'" He suggests if you're serious about creating sites to "plan on spending time surfing other people's



recently it put the safety of this outrageous performer's life in question. When making *Evita* in Argentina, many native countrymen picketed against her and sent her death threats. In sharp contrast, Motorhead's video *Sacrifice* includes fast clips of World War II and Adolph Hitler. Any family with an Eastern European heritage certainly would be forced to wonder which side of the fence Mr. Lemmy Kilminster stands on with his obsession for Hitler and World War II. Now the metal and video industry is in as uproar over My Dying Bride's video, *The Cry Of Mankind*. The song's message can be construed as singer Aaron Stainhorpe's attempt to put himself in Jesus Christ's position on the cross. Now that the video is available in the states, there is no question about the singer's emphatic intentions. *Video View* is curious to find out what you think; are Motorhead's *Sacrifice*, and My Dying Bride's *The Cry*

My Dying Bride: Controversial video message.

you. Currently it's only available for Windows, but there'll be a Macintosh format by the end of the year. (Penguin Electronic).

Henry Rollins recently sent us his latest catalog. In addition to books, records and CDs, he presents a collection of interesting videos including **Sir Drone** (about the punk rock movement) and **The Whole World Is Watching** (which features Sonic Youth and Mike Watt). Write to: 2.13.61, P.O. Box 1910, Los Angeles, CA 90078. By the way, Rollins has a website with excellent graphics—<http://www.two1361.com>.

There are winners and there are losers in this world, and that includes the folks in the cyber space. Poison drummer Rikki Rockett's website

sites. Don't try to use anything, just use what works for the page."

Video View hates online concerts; the fidelity is as good as a transistor radio's. And the visual is slow, looking like bad animation. So when Ozzy Osbourne broadcasted a show on the worlwideweb, and Seven Mary Three on sonic.net, we declared them "cyber losers." What was good about Seven Mary Three's broadcast was that it included interviews with these southern rockers. We love Ozzy for his innovative talents in presenting live shows. This season Ozzy started his show with a video in which he "Forrest Gumps" himself, appearing with rock and roll greats from Elvis Presley to the Beatles. Our spies in Ozzy's camp tell us he'll include that pre-show tape in an up-and-coming home video!

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